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## MUSIC FOR OPENING WEEKS OF FAIR ANNOUNCED

N. Y. Philharmonic-Symphony to Play on First Day—Barbirolli to Conduct, with Hofmann as Soloist

### Nations Sponsor Events

Chief Singers of Casts for Wagner Operas Listed — Spaeth's Charges of Neglect of American Music Are Met by Denial

ANNOUNCEMENT of definite events and dates for the opening weeks of the music season at the New York World's Fair was made by Grover A. Whalen, president of the Fair, on March 11. Orchestras, choruses, dance groups, and other ensembles of international repute will appear in the exposition's music hall, now nearing completion on the Fair grounds. Mr. Whalen also listed events to take place in Carnegie Hall in the early weeks of the Fair, and announced the principal members of casts for the cycle of Wagnerian music-dramas to be given at the Metropolitan Opera House under the Fair's auspices.

The official orchestra of the Fair, the New York Philharmonic-Symphony, will give a series of concerts at the Music Hall beginning on April 30, the opening day of the Fair, and continuing through May. The orchestra will be conducted on the opening day by John Barbirolli, its regular conductor. Mayor LaGuardia will conduct a brief work to open the program. Josef Hofmann, pianist, will appear as soloist. Olin Downes, director of music for the Fair, stated that in accordance with the Fair's policy, one work by an American composer will be featured. This concert will be sponsored by a group of New York women, Mrs. William C. Breed, chairman.

On May 1, a concert of Norwegian music will be given in the Music Hall. The program will consist of works by Norwegian composers of the present and the past led by Olav Kielland.

A concert of Polish music will be given in Carnegie Hall on May 3, with Artur Rodzinski conducting the New York Philharmonic. This will be the first of a series of orchestral concerts under the auspices of foreign governments.

The Republic of Brazil will sponsor concerts by the New York Philharmonic on May 4 and 9 with Burle Marx, Brazilian conductor, on the podium. The first program will include works by Hector Villa-Lobos and other Brazilian composers. Bidu Sayao, Brazilian soprano of the Metropolitan Opera, will be a soloist.

Rumania, also an exhibitor at the

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## Observing 24 Years of Musical Activity



John B. Sanroma

Noted Musicians and Composers in a Memorable Meeting at Symphony Hall, Boston, Following a Concert By the Boston Symphony: Left to Right, Walter Piston, John Alden Carpenter, Nadia Boulanger, Roy Harris, Dr. Serge Koussevitzky, Zlatko Balokovic, Mabel W. Daniels, Jean Francaix and Edward Burlingame Hill

BOSTON, March 20.—On March 4, following the performance of John Alden's Carpenter's Violin Concerto by the Boston Symphony under Serge Koussevitzky and with Zlatko Balakovic, as soloist, five native American composers and the teacher of two of them, were photographed in the green room of Symphony Hall. Mr. Carpenter has the distinction of having been the first (1915) and last (1939) of these American composers to be represented upon programs by the Boston Symphony. Chronologically arranged, the

composers pictured have had works performed by the orchestra as follows:

Mr. Carpenter, 'Adventures in a Perambulator', 1915; Violin Concerto, 1939; Edward B. Hill, 'Parting of Lancelot and Guinevere', 1916; Walter H. Piston, Symphonic Piece, 1928; Mabel Daniels, 'Exultate Deo', 1932; Roy Harris, First Symphony, 1933, Third Symphony, 1939. Of the group, Mr. Piston and Mr. Harris are American pupils of Mme. Boulanger, and Jean Francaix is a French pupil of hers. G. M. S.

## OPERA SEASON OF 16 WEEKS PLANNED

### Metropolitan Renews Lease on Opera House for Next Year —Flagstad to Return

At a recent meeting of the board of directors of the Metropolitan Opera Association, Inc., Edward Johnson, general manager, announced that the next season will begin on Nov. 27 and continue for sixteen weeks until March 17. During Holy Week, that of March 18, performances of 'Parsifal' will be given. After that the company will go on tour, the length and details of which have not

yet been worked out. At a meeting of the board of directors of the Metropolitan Opera and Real Estate Company and the board of the Metropolitan Opera Association, it was decided to renew the present lease of the Metropolitan Opera House for another year.

In response to inquiries, Mr. Johnson stated that rumors about Mme. Flagstad's absence next year are entirely without foundation. She will return to the Metropolitan and has signed a contract to that effect. Lauritz Melchior has also signed his contract with the Metropolitan for next season.

### WORLD PREMIERE FOR ZOO OPERA

CINCINNATI, March 20.—Plans for a summer season of opera at the Zoo are going forward rapidly under the guidance of a newly formed board of directors with Oscar Hild as business manager. First announcements reveal that 'The Lady of the Lake', an opera written by a Louisville composer, is to receive its world premiere at the Zoo this summer. V. A.

### NEW YORK WPA MUSIC HEAD RESIGNS

Chalmers Clifton resigned from the position of director of New York City's Federal Music Project, it was revealed March 15 by Dr. Nikolai Sokoloff, national director of the project. Mr. Clifton had been with the music project since its beginning in July, 1935. Accepting the resignation "with sincere regret," Dr. Sokoloff said, "it will be difficult to find a successor to Mr. Clifton."

## 'BORIS' HAS REVIVAL AS METROPOLITAN SEASON ENDS

Two Performances Given of Mussorgsky Masterpiece in Final Week, After a Lapse of Nine Seasons

### Pinza In Title Role

Thorborg, Doe, Kullman, Cordon, de Paolis and Lazzari in Chief Roles—Panizza Conducts—Rangoni Scene Included For First Time

IN the closing sennight of the regular season of sixteen weeks, the Metropolitan completed its promised list of revivals by bringing back Mussorgsky's 'Boris Godunoff' for two representations within four days, the first of these being a special performance on the evening of March 7 for the Metropolitan Opera Guild. The Muscovite masterpiece had been out of the repertoire for nine seasons and almost ten calendar years, the last previous performance having taken place on March 14, 1929, when the towering Chaliapin was the protagonist.

The revival presented Ezio Pinza as the Metropolitan's third Boris. It was Adamo Didur, as should be well remembered, who created the role for America on March 19, 1915, and sang it at the Metropolitan for nine seasons, before the memorable first disclosure of the Chaliapin Boris on Dec. 9, 1921.

Though entirely re-cast and with the musical and stage direction in fresh hands—Ettore Panizza conducting and Leopold Sachse having charge behind the scenes—the revival was visually much like the many performances of past seasons at the Metropolitan, running to a total of sixty-nine. This was in large part due to the use of Golovine's old sets, as re-painted by Novak after their years of hard usage and subsequent storage. These sets, which had been used in Chaliapin performances on the Continent before the Metropolitan purchased them a quarter of a century ago, again provided precisely the right background for the sumptuous pageantry which is one of the essentials of an adequate production of 'Boris'.

### Rangoni Scene Restored

In one important detail, however, the revival differed from all past performances of 'Boris' at the Metropolitan.

The restoration of the first of the two Polish scenes—that in which the Jesuit, Rangoni, persuades Marina of her destiny—served to differentiate this representation from any of its predecessors at the Broadway house. Though it was included in performances of 'Boris' given by the Russian refugee company which appeared in New York seventeen years ago, after a tour across the continent from the Pacific Coast, it was completely new to the Metropolitan.

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## MUSIC FOR OPENING WEEKS OF FAIR

(Continued from page 3)

Fair, has engaged the Music Hall for May 5. Georges Enesco, Rumanian conductor, composer and violinist, will conduct the New York Philharmonic-Symphony in music of his native land, including some of his own compositions. He will participate in all three of his musical capacities.

On May 7, the Sunday following the opening, Dr. Walter Damrosch will conduct the New York Philharmonic-Symphony and the choruses of the Schola Cantorum and Oratorio Society of New York in Beethoven's Ninth Symphony, with Rosa Tentoni, Anna Kaskas, Paul Althouse, and a fourth soloist still to be named, as assisting artists.

Switzerland will sponsor a concert at Carnegie Hall on May 11 when the Philharmonic will be conducted by Ernest Schelling and Rudolph Ganz. Both conductors are also pianists, and a third pianist, Oscar Ziegler, will be heard on the same program.

On Rumanian Day, May 14, Mr. Enesco will conduct the Philadelphia Orchestra at the Metropolitan Opera House, which will be decorated for the occasion in the Rumanian colors. Soloists for this concert will be announced later.

### Chief Singers of Wagner Casts

The Wagnerian cycle at the Metropolitan will open on May 2, with Lauritz Melchior singing the title part in 'Lohengrin'. Elisabeth Rethberg will appear as Elsa, Kerstin Thorborg as Ortrud, Friedrich Schorr as Telramund, and Emanuel List as King Henry. This performance was arranged in connection with Danish Day at the Fair, and the Crown Prince and Princess of Denmark are expected to attend. It will be followed two days later, on May 4, by Wagner's 'Die Meistersinger', the cast including Mr. Schorr, Miss Rethberg, Charles Kullmann and Doris Doe.

Presentation of the four music dramas of the 'Ring' will begin on May 6, with Mr. Schorr, Arnold Gabor, Mme. Thorborg, Mr. Althouse and Mr. List in the cast of 'Rheingold'. The second in the series, 'Die Walküre', will follow on May 8, with Mr. Melchior as Siegmund and Mme. Flagstad as Brünnhilde. These stars will also ap-

pear in 'Siegfried' on May 10, and 'Götterdämmerung' on May 12. 'Tristan und Isolde' will be given on May 15 and May 23, with Mr. Melchior and Mme. Flagstad in the leading roles.

On May 17, 'Parsifal' will be heard with Mr. Melchior, Mme. Flagstad and Mr. Schorr. Artur Bodanzky will conduct all of the operas except 'Lohengrin', which will be under the direction of Erich Leinsdorf.

Published reports that Arturo Toscanini would conduct a series of opera performances next Autumn in the Fair Music Hall are expected to be confirmed. According to the New York *World-Telegram* four performances each of 'Traviata', 'Falstaff' and 'Tannhäuser' are planned, with Herbert Graf of the Metropolitan as stage manager.

### Series of Recitals Planned

A series of recitals will begin on May 28 with the appearance at the Fair's music centre of Marian Anderson, contralto. On succeeding dates, to be announced later, recitals will be given by Fritz Kreisler, Lily Pons, Josef Hofmann, Jascha Heifetz, John Charles Thomas and Jan Kiepura.

The Finlandia Chorus is scheduled to appear at the Fair music hall during the first week of May.

Though not officially announced, it is known that among attractions planned for the latter part of May and the succeeding months are appearances of the Coldstream Guards Band, during the entire month of May; a competition under the auspices of the National Federation of Music Clubs on May 24; programs by the Westminster Choir of Princeton on May 27 and 28; an engagement of the Polish Ballet at the Fair Theatre from June 15 to July 1; a program by the Lincoln Cathedral Choir on June 18; one by the Associated Glee Clubs of America on July 1 and 2; performances of the Hungarian folk opera 'Hary Janos' in the Fair Theatre from July 4 to 14; programs by the National Music Camp, headed by Dr. Joseph Maddy, from Aug. 15 to 21; a Welsh Sacred Song Festival on Aug. 27; an Industrial Choral Competition for the week of Sept. 2; and appearances of the Rumanian Ballet in the Fair Theatre from Sept. 4 to 16. These dates have still to be confirmed.

Plans are being carried forward also for appearances by the Leningrad Ballet and the Paris Opera, though dates are not yet fixed for these attractions.

The Music Hall, which will seat 2500, will be equipped with a stage suited for opera, ballet, concerts and recitals. The designers have taken heed of the most

recent developments in air-cooling, acoustics and sight lines. The Fair's music program was arranged by Olin Downes, music director, with the co-operation of a music advisory committee of which Allen Wardwell is chairman, and Mrs. Vincent Astor and Marshall Field, vice-chairmen.

### Issue of American Music

The issue of American music at the Fair was projected into the public prints on March 19, when a group known as the National Committee for American Music, of which Sigmund Spaeth is chairman, charged that the Fair had neglected American music and American musicians in formulating its programs. The statement of the committee was signed by Mr. Spaeth. In reply, the Fair management issued a statement saying that it "heartily endorses" Mr. Spaeth's desire for proper representation of American music and added that through its music department "many arrangements have already been completed" for American music and that others were "in an advanced state of negotiation".

Mr. Spaeth in his statement charged that while European governments have sponsored programs of their music, America "stands by and proclaims that it can find nothing in its own music worthy of the expenditure of a little time, effort and money". He also said that the appropriation made by the Fair for music "is obviously headed toward the pockets of foreign-born musicians, as in the past." He gave the following two-point program backed by his group:

"First, to include at least one American composition in every program not limited to a single composer or country.

"Second, to concentrate on a festival of American music to be given in September, with a series of programs, including orchestral music, opera, ballet and chamber music."

### At Foreign Expense

The Fair's statement said that before taking up arrangements which are in an "advanced stage of negotiation", "it may be worthy of remark that far from the bulk of the Fair's funds being spent on foreign musical attractions, the foreign governments themselves . . . have in many cases engaged leading American orchestras, artists and organizations at their own expense to put their composers, conductors and individual interpreters before the American public."

It was stated further that the inclusion of American works on concert programs "has been observed in the programs arranged by the New York Philharmonic-Symphony", and it was pointed out that at the first of these on April 30, Josef Hofmann, an American citizen, will be soloist. It was also stated that at the concert of April 7, Dr. Damrosch will conduct two American works, both by living composers, as well as Beethoven's Ninth Symphony. The Fair statement said that programs for a four-concert symphonic festival devoted exclusively to American compositions had been requested of Mr. Spaeth and his committee and that preliminary estimates had been made to cover the expense of such a festival. Other American music will include works by Robert Russell Bennett, who has completed two scores especially for the Fair. American choral organizations, participating in programs at the Fair, will stress native music in their programs.

Members of the Committee for American Music, include Alexander Smallens, representing the American Guild of Musical Artists; Marion Bauer and Aaron Copland, of the League of Composers; Abram Chasins, of the American Composers' Alliance; Ulric Cole, of the Alumni Association of the Juilliard Graduate School; Ralph Harris, of the American Guild of Organists; David Felt, of the Intercollegiate Music Guild of America; Ashley Pettis, of the Composers Forum-Laboratory; Eli Siegmeister, of the Society of Professional Musicians, and William Schuman, of the American Composers' Committee.

## RANDALL THOMPSON NEW CURTIS DIRECTOR

Professor in University of California Will Go to Philadelphia on June 1

PHILADELPHIA, March 22.—Dr. Randall Thompson has been appointed director of the Curtis Institute of Music by Mrs. Mary Louise Curtis Bok, president of the Institute, and will assume his new duties on June 1, at which time



Dr. Randall Thompson, Newly Appointed Director of the Curtis Institute

he will be released from his present position as a professor in the music department of the University of California.

This announcement was made simultaneously at the University of California and at the Curtis Institute last night, the respective occasions being a concert by the University Chorus conducted by Dr. Thompson and a concert in the Institute's Casimir Hall by the Trio of New York.

Dr. Thompson obtained A.B. and M.A. degrees at Harvard in 1920 and 1922, respectively. He was Walter Damrosch Fellow in Music Composition at the American Academy in Rome from 1922 to 1925 and held a Guggenheim Fellowship in 1929 and also in 1930, spending those years in Switzerland where he composed his Second Symphony. In June 1933 the University of Rochester conferred upon him the honorary degree of Doctor of Music. From 1933 to 1935 he was engaged in an investigation of music study in colleges of the United States, for the Association of American Colleges, under a grant from the Carnegie Corporation. Dr. Thompson has been associated with the music departments of Wellesley, Harvard and the University of California.

He has composed two symphonies and several shorter orchestral works, numerous choral works, and chamber music, all widely performed by noted organizations in this country and in Europe.

The Curtis Institute of Music was founded in 1924 at the instance of the late Edward Bok, and his widow has continued to maintain it with generous subsidies. Dr. Josef Hofmann, who headed the piano department from the beginning, served as director of the school from 1926 until his resignation on Sept. 27, 1938.

## WASHINGTON HALL REFUSED TO ANDERSON

### School Auditorium Declared Unavailable After Disagreement on Terms

WASHINGTON, D. C., March 20.—Marian Anderson, Negro contralto, is again without a hall for her local recital scheduled for Easter Sunday night.

Central High School auditorium, which was finally obtained for the occasion after Miss Anderson had been refused use of the D. A. R. Constitution Hall, was declared unavailable on March 18 by Dr. Frank W. Ballou, superintendent of District public schools. This decision followed an exchange of correspondence in which the District board of education and the Howard University School of Music, which is sponsoring Miss Anderson's appearance, disagreed over terms under which the school was to open for the concert.

Dr. Ballou stated that the concert committee's "conditional acceptance" of the school's board's permit to use the hall was "in reality refusal." The committee, he added, must take responsibility for the auditorium's unavailability.

Two weeks ago the school board offered use of Central High School to Miss Anderson as an "emergency" solution. There was no other suitable concert hall available. The Howard University's concert committee, headed by Charles C. Cohen, "gratefully accepted" the use of the hall, but took exception to the statement of the board which insisted that the decision was not to set a precedent of permanent departure from the District's dual school system.

The concert committee now plans another mass meeting to consider further action. JAY WALZ



# LA SCALA STAGES A NEW OPERA BY WOLF-FERRARI

'La Dama Boba' ('The Foolish Lady'), Based Upon a Lope de Vega Comedy, Abounds in Decorative Episodes and Light and Transparent Orchestration

By GUIDO M. GATTI

MILAN, March 5.

AFTER the fairly recent success of 'La Vedova Scaltra' ('The Cunning Widow') and 'Campiello' La Scala patrons awaited Wolf-Ferrari's new opera, 'La Dama Boba' ('The Foolish Lady'), with lively interest and eagerness. The opera was mounted painstakingly and received an excellent performance, especially on the part of the principal singer, Mafalda Favero. In spite of which its reception was rather tepid, particularly when compared with the success previously enjoyed by the same composer in the same theatre.

The case of Wolf-Ferrari is very strange. One might say it is unique rather than merely rare in the field of contemporary music. Here is a composer who prefers to live in the past rather than in the present, a composer straining his powers to give new life to outmoded operatic formulae, especially those of the seventeenth century, and avoiding everything that might upset the somewhat artificial balance of a style agreeable to the public. Charming situations and charming musical discourse seem to be the sole preoccupation of a composer who has gradually acquired a facility and certainty of effect that redound honorably to his taste and technic. We are confronted with the artistry of a jeweller, though the material is seldom precious metal or genuine rare stones but a more common variety, frequently of dubious origin. Every time Wolf-Ferrari tries to break through this genteel mould of elegant and spirited expressiveness, his temperament misses out and he fails to speak to us in new and moving accents.

## At His Best in Goldonian Comedies

'I Gioielli della Madonna' ('The Jewels of the Madonna') and 'Sly' belong to this category. Both conflict with the composer's true nature. On the other hand, his most prizable results have been obtained in the Goldonian comedies, 'Le Donne Curiose' and 'I Quattro Rusteghi', besides the two mentioned above. As one might readily imagine, in these comedies passion is always presented under a softened *pays-du-tendre* aspect, and even the comical vein is never warm and full-blooded but, rather, logical and compressed within the limits of seventeenth century correctness. Everything is neatly proportioned, precise, lucid. The mechanism gets under way gracefully; nothing arrests it. And the pleasure one derives from listening to these operas is constant, though lacking in surprises.

In 'La Dama Boba' Ermanno Wolf-Ferrari clings to his favorite form, as far as musical style is concerned. This time, however, his source of inspiration is a famous Spanish comedy. Numerous deletions were made by him and his librettist, Mario Ghisalbetti, and excessive cutting no doubt has vitally altered the comedy of Lope de Vega and rendered it less significant. Stripped of many of its abounding whimsicalities, what remains is a pallidly generic affair



Wolf-Ferrari's New Opera, 'La Dama Boba': Act III

V. Lashi

lacking in true human psychology. The action of 'La Dama Boba' occurs in Madrid in the reign of Philip II. The "dama boba", or foolish lady, is a girl named Finea, the daughter of Ottavio, a vain and insolent rich man. Heiress to a huge fortune, Finea, forced by her father, is affianced to Liseo, who, as it happens, prefers her sister Nise, a darling of the Muses, poetess, and *précieuse ridicule*. Finea, for her part, loves Lorenzo, a starving poet loved also by Nise. As the plot develops the couples continually exchange partners. Everything works out to everybody's satisfaction after a series of trials and errors; thanks to Finea, who, of course, is less stupid than everyone, except the public, thinks her. Alongside of the two above-mentioned couples are two others—the respective maids and valets of the four principal characters.

## Too Many Characters and Events

The librettist introduced some order into all this twisting and twining, though without making every single episode clear in itself and without concentrating the focus of interest on the leading figures in the play; while the composer, obstructed by the excessive number of characters and the plethora of events, lacked the capacity—if not the potentiality—of giving unmistakable definition to each character. The result is that the music fails to elucidate the action when it is not plastic enough, and Wolf-Ferrari's fondness for decorative episodes further entangles it (especially brilliant examples of such episodes are the dressing scene in the first act, the dancing lesson, the duel).

Among the opera's merits may be listed the light and transparent orchestration, which in certain places is truly exemplary; among its defects, an over-use of cadenzas, which contributes still more towards giving the work a fragmentary and episodic character.

Besides Mafalda Favero, others deserving credit among the singers were the soprano Serafina di Leo (Nise), the tenor Bruno Landi and the basses, Beuf and Baccaloni. Umberto Berrettoni conducted.

Together with the new opera by Wolf-Ferrari the management presented a new one-act ballet entitled 'Miraggio', with choreography by the Hungarian

J. Harangozo, scenery and costumes by G. de Olah, music by Liszt and Hubay. Frankly, instead of referring to it as something 'new,' it would be more fitting to speak of it as a resumption of eighteenth century dance themes and choreography. The spirit of Marenco and



Ermanno Wolf-Ferrari

Manzotti and the 'Excelsior' ballet hovers over it. Nevertheless, thanks to the virtuosity of the dancers (the choreographer Marangozo himself, the ballerina Nives Poli, and the entire corps de ballet), the picturesque costumes, and the vivacious action, the production pleased the distant descendants of the admirers of Maria Taglioni and Fanny Elssler.

## LUCERNE PLANS ITS SECOND FESTIVAL

Toscanini, Boult, Walter, Busch and Ansermet to Conduct—  
Noted Artists to Play

The second international music festival will be held at Lucerne, Switzerland, from mid-July to Sept. 1. Among the conductors to appear will be Arturo Toscanini, Sir Adrian Boult, Ernest Ansermet, Bruno Walter and Fritz Busch. Ensembles to be heard include the Busch Quartet, Strassbourg Cathedral Choir, and Sistine Chapel Choir. Among the soloists and artists who will appear in concert and recital will be Ignace Paderewski, Pablo Casals, Sergei Rachmaninoff, Alexander Kipnis, Ria Ginster, Hermann Schey, Othmar Schoek, Vladimir Horowitz and Beniamino Gigli. A festival orchestra, composed of ninety Swiss musicians, has been engaged for the entire month of August.

The preliminary program for the month of August, of musical events, is as follows:

On Aug. 3, Toscanini will conduct an orchestral concert; on Aug. 4, Beniamino Gigli, tenor, with Albert Ferber, at the piano, will give a recital; on Aug. 5, Paderewski will appear in recital; on Aug. 7, Sir Adrian Boult will conduct the orchestra with Pablo Casals as cello soloist; the Busch Quartet, assisted by Reginald Kell, clarinetist, will play chamber music on Aug. 9; Ernest Ansermet will conduct the orchestra with Rachmaninoff as soloist on Aug. 11; the Strassbourg Cathedral choir will give a concert under Abbé Hoch and with J. Bonnet, organist, as soloist, on Aug. 12; Alexander Kipnis, bass, will give a recital with Mr. Ferber at the piano on Aug. 14; Toscanini will conduct Verdi's 'Requiem' on Aug. 16 and 17; Bruno Walter will lead the orchestra on Aug. 21; Ria Ginster, soprano, and Herman Schey, bass, aided by Othmar Schoek at the piano, will devote an evening to Lieder on Aug. 23; Fritz Busch will conduct an orchestral concert, for which a soloist has not yet been announced, on Aug. 25; the Sistine Chapel Choir, Lorenzo Perosi, conductor, will give choir concerts on Aug. 27 and 28, and Toscanini will

again conduct an orchestral concert on Aug. 29, with Vladimir Horowitz, pianist, as soloist.

Open-air performances of 'The Great World Theatre', a religious play, will be given at Einsiedeln two evenings a week, from July 1 through Sept. 30, and performances of 'William Tell' will be given in the Tall Playhouse at Altdorf, near Lucerne, from July 9 through Sept. 10.

## BADEN-BADEN OUTLINES CONTEMPORARY FESTIVAL

Ten Nations Will Be Represented at Fourth Musical Event with Many Premieres

BADEN-BADEN, March 15.—Baden-Baden's fourth festival of Contemporary Music will be held from March 30 to April 2 under general music director G. E. Lessing. Ten nations will be represented. Germany by Karl Hoeller, Max Trapp, Kurt Rasch, Wolfgang Fortner, Helmut Degen, Julius Weismann, Walter Abendroth and Kurt Hensenberg. The following works will be performed for the first time: Sinfonietta in three movements by Abendroth, Concerto grosso by Hensenberg, Passacaglia and Fugue by Hoeller, Concertino for piano and orchestra by Rasch, Trapp's Concerto for Orchestra and Concert Music for Piano by Degen.

France will be represented by Jean Clorgue with a Ballade for violin and orchestra, Florent Schmitt with a 'Suite sans esprit de suite', and Jean River with a trio for violin, viola and cello; Italy by G. Francesco Malipiero and Giovanni Salvinetti, Holland by Hans Osiec; Hungary by Mikols Rosa; Belgium by Marcel Poot with a Triptyque symphonique; South America by Eduardo Fabini; Czechoslovakia by Bohuslav Martinu; Norway by Harald Saevernd. The chorus of the British Broadcasting Company under the direction of L. Woodgate will present the works of a number of English composers.

G. de C.



# LONDON HEARS MODERN FRENCH AND AMERICAN MUSIC

**Pierre Bernac, Singer, Francis Poulenc, Composer - Pianist, Appear Together—Radio Production of Massenet's 'Manon' Signally Successful**

By EDWARD LOCKSPEISER

London, March 10.

THE last fortnight has brought a welcome respite from recent over-doses. No Berliozian thunderbolts; no sensations from modern composers of Central Europe. Rachmaninoff filled the Queen's Hall with a rapturously enthusiastic audience as he always does; and Weingartner continues his routine program of Brahms and Wagner with the London Symphony and Royal Philharmonic orchestras. I have nothing to tell you about these world-renowned figures that has not been proclaimed a hundred times before, and so I shall pass on to the visit of two lesser-known French musicians, Pierre Bernac, the singer and Francis Poulenc, the thirty-seven-year-old composer who accompanies him at the piano.

Everyone who heard the Debussy songs sung by Pierre Bernac about a year ago was delighted to see that he had been re-engaged by the B.B.C., this time to give recitals of songs by Ravel, Roussel and Poulenc. The choice of songs was decidedly unusual for us whose knowledge of the varied modern French repertory is limited to the same old examples of Debussy and Fauré. Why, we wonder, are English singers so unenterprising in regard to French music? I fancy American singers are similarly unenterprising.

## Modern French Songs of Beauty

From Henri Duparc down to the present day, the French have produced songs comparable in beauty to the German Lieder, and are producing them still; yet unless a French singer is invited for a special occasion, such as these recitals, we should hardly know of their existence. I am not forgetting the admirable Canadian singer, Sarah Fischer who recently introduced some charming songs of Paladilhe, nor the delightful Maggie Teyte whose interpretation of Debussy met with the composer's especial admiration. Nor am I suggesting that at the moment there is any native singer who could give us the experience we had from M. Bernac. It is true that one usually associates the French songs with a feminine voice; most of them were originally written for soprano. But as M. Bernac sings them, they gain in virile flexibility what they lack in feminine charm, and the light texture of his voice is perfectly suited to their delicate expression. As a singer of these French "melodies", Pierre Bernac is in a class by himself.

Among the numerous novelties he brought from across the channel were the three songs which Ravel wrote for Chaliapan to sing in the Pabst 'Don Quixote' film. For some unknown reason they were never used in the film. Written at the end of Ravel's life, they turned out to be rather disappointing—pieces written to order, no doubt, on which the composer could not have set much store. Their appeal was tame and unimaginative, and the devices employed had been long ago abandoned by the fastidious artist. Still, they were interesting to hear, if only be-



Pierre Bernac (Standing) and Francis Poulenc

cause they illustrated the sad fate that awaited Ravel at the end of his life. There came a day when his preciosity and coquettishness admitted of no further refinement, and then he had no choice but to fall back on imitations of his earlier successes. But how clever he had been, this cunning conjuror of music! Less precious, but equally sensitive, was Roussel whose Chinese songs and 'Le Jardin mouillé' were among the memorable events of the series. Roussel was altogether a more sober figure than most of his contemporaries; in a sense he was the Vaughan Williams of French music, which makes it all the more surprising that so few of his songs are known here, particularly as several were written to English words.

## Poulenc's Delicate Melodies

Poulenc's new songs included settings of nine poems, entitled 'Tel jour, telle nuit' by the Surrealist poet Paul Eluard, and a Prayer for Peace ('Priez pour paix', on a text of Charles d'Orléans), written in the critical days of the September crisis. I don't know what listeners made of Eluard's Surrealist texts. 'Poor wild grass appears in the snow—it was health', the enigmatic poet declares. No combination of ideas is too fantastic for him. Elsewhere he produces 'an empty ruin of a shell which weeps in its apron.' But to such verses Poulenc has written small, exquisitely moulded melodies which are immediately appealing. I cannot at the moment think of a more moving melody in a modern song than that in Poulenc's 'Une herbe pauvre'. There is no denying his melodic gifts, though he is not a composer to lay out a work on an imposing scale; he is essentially a song-writer, a creator of delicate vignettes (like the well-known 'Mouvements perpétuels' for piano), often remarkably dignified and eloquent despite their miniature proportions.

His limitations, however, are apparent in his new pianoforte concerto in which he was the soloist at a concert conducted by Sir Thomas Beechman. Announced as a new work, this is actually an arrangement of his 'Concert champêtre' for harpsichord and orchestra, dedicated some years ago to Wanda Landowska. The original harpsichord part has now been re-written and amplified for the more resonant piano. The work has a naive impishness which is very likable, and among

many delightful themes, the slow cantilena of the second movement recaptures an old-world charm and grace in an unaffected manner that many a modern composer might envy; but directly Poulenc attempts any development of his ideas on an extended scale he is inclined to be platitudinous.

It seems to me that Poulenc's gifts are better suited for the intimate atmosphere of the drawing-room than for the concert hall; and indeed, it is an open secret that he is rapidly becoming the darling of London Society at whose exclusive receptions his works generally receive their first performance. I cannot imagine, for instance, that Poulenc would ever descend to writing music for films, as his more democratic friends, Honegger and Milhaud do so successfully. He would not if he could, and probably he could not if he would. In these days when democracy has forced the artist out of his ivory tower, Poulenc seems to be alone in maintaining an exclusive band of admirers, in shunning any wide appeal of his art as if popularization means deterioration. Perhaps it does. It remains to be seen, however, whether the old ideal of aristocratic patronage has still any value in our day. I shall have occasion to speak of M. Poulenc again when I have heard some further new works of his to be performed soon at a reception to the London Contemporary Music Center which will be given by the French Embassy.

## 'Manon' Broadcast a Triumph

A triumph of radio production was secured with Massenet's 'Manon', given with a first-class cast including Norman Walker, Heddle Nash, Roy Henderson, Dennis Noble and Maggie Teyte. The illusion of a crowd on the stage was excellent, and the excited tones in bated breath, the high-flown lyrical declamation—all those operatic stage effects coming out of the box really created the festive atmosphere of the opera house. In my opinion, these stage effects can hardly be exaggerated at the microphone, since something must be done to compensate for the lack of action on the stage. The broadcasting of operas is not a simple matter, an essential condition being some rapid dramatic plot, as in the operettas of Offenbach—these, by the way, with their witty librettos should make most excellent broadcasts—or a judicious producer who makes the right cuts. In 'Manon' there was a good commentator who knew how to introduce an appropriate sentimental touch, but it was regrettable that no attempt was made to correct that aberration of Massenet's librettist who in the last scene sends the faithless Manon to Louisiana. Who ever heard of deporting a girl simply because she has been caught in some adventure in a gambling room! No such episode appears in the original 'Manon' of the Abbé Prevost, and as a general rule producers of broadcast opera should remember that what passes muster on the opera stage may not be so readily accepted by radio listeners.

## Modern American Music Heard

After the French, the Americans. The enterprising B.B.C. gave a concert of modern American music conducted by Basil Cameron, the program consisting of Emerson Whithorne's Second Symphony, in F Minor; John Alden Carpenter's Concertino for piano and orchestra, and Anis Fuleihan's suite 'Mediterranean'. Whithorne's Symphony showed a good honest workman, but it was a cheerless and heavy-going composition with which to begin a concert at 9.45 p. m. (for some reason or other concerts of contemporary music on the radio here are discourteously pushed into some out-of-the corner or the program), and to one attentive listener the

sequence of ideas was anything but convincing. Fuleihan's 'Mediterranean' struck me as good, boisterous entertainment, and Carpenter's Concertino was a gratifying work for the pianist, Frank Mannheimer, who obviously enjoyed his numerous opportunities for toying with jazz rhythms. The B.B.C. has recently introduced one or two works by Americans who attempt to make something original out of the jazz idiom. That is just what we expect them to do. But we cannot yet say that any of them has been eminently successful—can we?

The remaining novelties of the last two weeks were not tremendously exciting. I liked some of Elgar's forgotten incidental music to the fantasy-play, 'Starlight Express' (conducted by Joseph Lewis), particularly an entertaining piece called the 'Laughter's Song'. That was a little gem of sprightly humor. But much of this music seemed peculiarly reminiscent of an old fashioned music-hall style—something from the period of that war-time musical revue called 'Chu Chin Chow'. The esteemed Weingartner appeared in a less favorable light as composer of a lengthy Sinfonietta for violin, viola and cello and orchestra, performed at a Philharmonic concert by Arthur Catterall, Bernard Shore and Thelma Reiss with the composer conducting. I see that the work has inspired critics to find the style Weingartner was following. So far Spohr, Raff, Mendelssohn and Beethoven have been mentioned; I have not seen the name Weingartner mentioned. The Sinfonietta was written in 1934 and was first played in Budapest.

## Nationalistic Concerts

There is a tendency discernible in London just now to bolster up cultural relations with certain foreign countries by a discreet appeal to the public of concert-goers. For instance, an Italian Symphonic Society has been formed with the aim of introducing new or lesser known works by both British and Italian composers. At their first concert at the Hyde Park Hotel a Partita by A. Veretti and Respighi's 'Concerto a Cinque' were performed. Next week a Portuguese concert will be given at Queen's Hall with Suggia and Vianna da motta as soloists. Concerts in aid of the refugees, on the other hand, are less frequent than we might expect them to be. Casals, however, is due to play shortly at a giant concert at the Albert Hall in aid of the Spanish refugees; and Ida Haendel gave a charity concert for the Jewish children in No-Man's Land between Poland and Germany. At Miss Haendel's concert the famous labor leader, George Lansbury, pleaded the cause of the refugees in a moving speech, having interrupted his own 80th birthday celebration for the occasion.

## SCHELLING TO CONDUCT TWO EDUCATIONAL SERIES

### Philharmonic - Symphony Lists New Course of Young Peoples Concerts

To accommodate the overflow from the Carnegie Hall series of Young People's Concerts which has been sold out this season and to take care of such children as have had no previous musical experience or training, the Philharmonic-Symphony Society will give two educational series in the season 1939-40, under the direction of Ernest Schelling.

The usual series of six Saturday morning concerts at Carnegie Hall will be given on Nov. 18, Dec. 23, Jan. 20, Feb. 17, March 2, and April 13.

The new elementary series of the Young People's Concerts will consist of three Monday afternoon concerts in Town Hall on Dec. 11, Jan. 22, and Feb. 19. The material in the two series will be different but more or less supplementary.



# 'BORIS' REVIVED AS METROPOLITAN OPERA SEASON ENDS

(Continued from page 3)

The chief purpose of the scene is to define the character of Marina and predicate her motives. This it does—and the drama, so far as she and Dimitri are concerned, becomes more logical because of it. Musically, there is no great loss of its elimination. Marina has an extended solo which presently finds echo in her duet with Dimitri in the garden scene. Rangoni's adjuration is effective, but in a conventional, operatic way. Incidentally, he was brought on the stage at the end of the garden scene to observe how his machinations had prevailed, a detail new with this production, since in the earlier Metropolitan performances there was no Rangoni to thus stalk his prey.

The Polonaise of the Garden scene was entrusted to the ballet, with the singing done by choristers who did not dance. The results were better than when the chorus both promenaded and sang, though there seemed to be some uncertainty as to what should be done about Marina, who, soon deserting the dancers, sought other occupation in a glass of wine.

A second restoration should be mentioned. In the scene in the czar's apartment Feodor, the son, returns to tell the czar about his parrot, before the entrance of Shuisky. There is, of course, much more important music omitted in the missing St. Basil scene, never given at the Metropolitan—a scene quite as remarkable as that of the Forest of Kromy, the music of which it duplicates or parallels in part, so that both scenes can scarcely be utilized in the same production.

## Good Singing by Chorus

To chorusmaster Fausto Cleva, and his augmented ensemble of peasants, monks, boyars and revolutionaries, may go first praise for a generally worthy achievement, to which the conductor, the stage director and Mr. Pinza made contributions of about equal weight. Italian is by no means a satisfactory substitute for the original Russian of the text, and even though the words are not understood, the loss in translation is to be sensed in the choruses quite as much as in the airs and declamation of the principals.

Something of the authentic rhythmic stress and pulsation vanishes. But each of the three great choral scenes of the opera—and particularly that of the Forest of Kromy—was richly and vitally sung. The stage was at times overcrowded. But save for some unconvincing pantomime—as in the lashings of the knout wielders—the crowds were well handled. Mr. Panizza's reading of the score had energy and thrust, if no very searing flame.

## Pinza Sings Impressively

Of the principals, Mr. Pinza's was appropriately the dominating impersonation. It was an able if not a remarkable Boris. He sang the music impressively—save for moments of hoarseness—and his acting was of a persuasive virility. The death scene was particularly well executed. What was most lacking—even without the inevitable comparisons with Chaliapin—was a



Ezio Pinza as Boris Godunoff

Godunoff" had its second and final performance. Once more the inimitable score held its sway, and in combination with a fine cast, superb chorus singing and a colorful production provided an evening of



Norman Cordon as Brother Pimenn

lordly and commanding presence such as could make itself felt the moment Boris appeared in the coronation scene.

The Shuisky of Alessio de Paolis was a first rate characterization. Norman Cordon sang Pimenn sonorously and expressively. Kerstin Thorborg made more of the role of Marina than any of her Metropolitan predecessors, but her tall figure was not the most fortunate thing for Dimitri, as impersonated by Charles Kullman. Earnestly sung, the pretender seemed no match for his mistress, much less for Boris.

Virgilio Lazzari did well by Varlaam and his drunken ditty about the siege of Kazan. Leonard Warren sang Rangoni resonantly and doubled satisfactorily as Tchelkaloff. With minor reservations, blanket approval can be given the Teodoro of Irra Petina, who had learned to dance à la Russe; the Nurse of Anna Kaskas, particularly well sung; the pretty Xenia of Marita Farrell, the substantial Innkeeper of Doris Doe—a little fussy as to business; the Simpleton of Erich Witte and the others in the still smaller parts.

Appearing before the curtain in the last intermission, General Manager Edward Johnson told a capacity audience that a handsome surplus had been realized for the reserve fund of the opera association. As a peroration of a speech of thanks for all concerned, he pointed to the revival as a further proof that the Metropolitan is not decadent, but up and doing and looking confidently to the future.

The revival was well received and in most respects it justified Mr. Johnson's modest measure of self-congratulation for the institution of which he is the artistic head. This was not a great star 'Boris', as Mussorgsky's music drama was in the years when Feodor Chaliapin vitalized it with his overwhelming personality. But it was perhaps nearer the ideal of its composer in that the chorus—Mussorgsky's real protagonist was the people—resumed a role at least co-equal with that of the crime-haunted czar. OSCAR THOMPSON

## 'Boris' Repeated

A second audience, this time composed of subscribers plus devotees, welcomed the last revival of the season on the evening of March 10, when Mussorgsky's 'Boris

almost unalloyed pleasure. Ezio Pinza's excellent delineation of the unhappy and maddened Czar again won the highest plaudits of the audience, which also gave its loud approval to the singers in other roles, and to the conductor, Ettore Panizza. Certain details of interpretation, national expression and the language problem—Italian versus Russian—previously discussed, made for reservations in the listeners' complete enjoyment, but the effect as a whole was admirable, often exciting. The remainder of the cast was the same as at the first performance except that Leonard Warren confined himself to the role of Rangoni, George Cehanovsky singing Tchelkaloff.

## An Uncut 'Götterdämmerung'

The uncut 'Ring' cycle was concluded on the afternoon of March 3 with a profoundly stirring performance of 'Götterdämmerung' that was representative of the Metropolitan at its most memorable best. The Brünnhilde of Kirsten Flagstad was on an exalted plane. In action as in song it was a supreme achievement. Perhaps the peak of the performance was the Waltraute scene, in which not only was Mme. Flagstad on the heights of vocal splendor and power, but was joined there by Kerstin Thorberg, who surprised herself in the supplications of the valkyr.

Lauritz Melchior had an afternoon of superb singing as Siegfried. Julius Huehn was the best Gunther of years. Emanuel List as Hagen, Adolph Vogel as Alberich, and Irene Jessner as Gutrune made their several contributions to an ensemble that was notably well co-ordinated by the conductor, Artur Bodanzky, and the stage director, Leopold Sachse. In Mr. Bodanzky's realization of the titanic score were a slakeless fervor and a dramatic sweep that minimized some variable playing by the orchestra. If only the Metropolitan could find a way to approximate Wagner's stage directions as the final curtain falls! T.

## The Last 'La Bohème' of Season

'La Bohème' had its sixth and final performance of the season on the evening of March 3, with the same cast as that previously heard. Bidu Sayao sang Mimi, and Marita Farrell, Musetta. The male roles

Only 'Parsifal' of Regular Season Given as Matinee with Flagstad, Melchior, Schorr, List and Vogel—Evening 'Ring' Cycle Ends with 'Götterdämmerung'—Thomas Sings First Scarpia in New York

were assumed by Jan Kiepura as Rodolfo; Carlo Tagliabue as Marcello, George Cehanovsky as Schaunard, and Norman Cordon as Colline. The other roles were sung by Messrs. D'Angelo, Paltrinieri and Coscia. Gennaro Papi conducted. N.

## Last 'Trovatore' of Season Is Heard

A large and enthusiastic audience was on hand on the afternoon of March 4 to hear the season's last 'Trovatore' with Bruna Castagna as an opulent-voiced and dramatically convincing Azucena, Giovanni Martinelli as an heroic Manrico and Zinka Milanov as an appealing Leonore. Richard Bonelli made the role of the Count vocally effective. Mme. Castagna carried off the honors of the day with her superbly dramatic singing. Though her Azucena is too young and well-groomed in appearance, she makes her the fierce, relentless figure called for by the librettist and by Verdi's music. The audience also paid tribute to Mr. Martinelli, Mme. Milanov, Mr. Bonelli and the other members of the cast. Gennaro Papi conducted a vigorous and exciting performance. S.

## 'Siegfried' Sung in Evening Cycle

The third and most light-hearted chapter in the unfolding of the 'Nibelungen Ring' took place on March 4 in the current evening series devoted to Wagner's tetralogy. Kirsten Flagstad sang Brünnhilde as one inspired; even for her matchless artistry the performance was upon a high plane. Carl Hartmann as Siegfried delivered his phrases with much beauty of tone, supporting the heavy burden of the first two acts with aplomb and appearing the exuberant youth to advantage.

Erich Witte gave an excellent performance as Mime, not only singing the part, but acting it to something near perfection. His diction was perfection. Albert Vogel was also in the vein as Alberich and Friedrich Schorr gave his dignified reading of the lines of the Wanderer. Herbert Alsen was inclined to make humor of Fafner's phrases. Risé Stevens sang Erda, and Natalie Bodanya, the carolings of the Forest Bird. The performance enjoyed a slower pace than usual under the baton of Erich Leinsdorf, revealing much more of the intimacy and suggestion of the orchestral score than is usually apparent. W.

## 'Thaïs' Begins Final Week

The sixteenth and final week of the Metropolitan season began with a performance of 'Thaïs' on the evening of March 6. The title role was sung by Helen Jepson, who proved a gratifying vision on the stage and equally alluring vocally. John Brownlee sang the part of Athanael for the first time at the Metropolitan, offering a sensitive impersonation and singing with impressive emotional conviction.

Armand Tokatyan was admirable, both histrionically and vocally, as Nicias and Norman Cordon sang Palemon with dignity. Others in the cast were Wilfred Engelman as a servant, Marita Farrell as Crobyle, Lucille Browning as Myrta, Anna Kaskas as Albine, Marisa Morel as the Enchantress, and Messrs. Altglass, Massue and Gabor in other parts. The corps de ballet and various solo dancers appeared in the second scene of act two. Wilfred Pelletier conducted. W.

## 'Parsifal' Concludes Cycle

Notably well sung and given a lofty reading by Artur Bodanzky, 'Parsifal' brought to its conclusion the afternoon (Continued on page 30)

## Cast of the Metropolitan's Revival of 'Boris Godunoff'

Czar Boris.....	Ezio Pinza
Feodor, his son.....	Irra Petina
Xenia, his daughter.....	Marita Farrell
The Nurse.....	Anna Kaskas
Prince Basil Shuisky.....	Alessio de Paolis
Tchelkaloff; Rangoni.....	Leonard Warren
Brother Pimenn.....	Norman Cordon
Grigori, the False Dmitri.....	Chas. Kullman
Marina.....	Kerstin Thorborg
Varlaam.....	Virgilio Lazzari
Missaill.....	Giordano Paltrinieri
Innkeeper.....	Doris Doe
The Simpleton; A Boyar.....	Erich Witte
Police Official.....	John Gurney
Lovitzky.....	Wilfred Engelman
Tcherniakovsky.....	Arnold Gabor
Conductor, Ettore Panizza, Stage director, Leopold Sachse, Chorus Master, Fausto Cleva, Choreography in Act III arranged by Boris Romanoff. Scenery and costume designs by A. Golovine; scenery repainted by Joseph Novak.	



## MANY SOLOISTS GIVE RECITALS IN LONDON

### Horowitz Returns and Impresses Capacity Audience with His Masterly Piano Playing

LONDON, March 15.—Telmanyi, violinist, gave his only recital of the season at Wigmore Hall, on Feb. 11, beginning with a seldom played Concerto by Casstrucci followed by Bach, Mozart and the Sonata in C Minor by Grieg.

On Sunday, Feb. 12, the Cambridge Theatre Mozart Concerts offered an unusual program. Antonio Brosa, Spanish violinist, gave a fine performance of the Concerto in G and and Karl Schnabel played the piano Concerto in E Flat most beautifully. Fritz Heinig, formerly conductor of the Leipzig Radio, made his debut in London at this concert and created an excellent impression in his accompaniments for the soloists, his interpretation of the G Minor Symphony and his choice of the novelty on the program, the Serenade for eight wind instruments in C Minor. Mozart transcribed this Serenade for a String Quintet in which form it is more often heard.

On Feb. 13 at Wigmore Hall, the Kolisch Quartet played Alban Berg's Lyric Suite, first introduced to London by them a few years ago. The Busch Quartet played Mozart's Quintet in D and Schubert's Octet in F the following evening at Wigmore Hall. Both these works were played to perfection. On the same evening at Aeolian Hall the fourth Adolph Hallis Concert took place. Two new works were offered in an interesting program, a String Quartet by Elisabeth Lutyens and a song cycle by Elizabeth Maconochy.

Adrian Aschbacher, young Swiss pianist, confirmed the fine opinion gained from his playing last year, in his recital on Feb. 16 at Wigmore Hall. He is interesting in everything he does; each composer is interpreted with insight, impeccable technique and fine touch. Franz Osborn, pianist, gave a recital on Feb. 20 at Wigmore Hall. The first half of his program was devoted to Beethoven, the second half began with Schnabel's 'Klavierstück' in seven parts, dedicated to Osborn, an uninspired composition. The playing was of a high grade, with fine passage work and beauty of expression.

Flora Nielsen, mezzo-soprano, gave a matinee-recital at Wigmore Hall on the same day. Her German Lieder were sung with rare beauty of tone and keen insight and feeling. She is one of the few singers who can also make the English language sound beautiful; this she did in several old and modern English songs.

Prof. Paul Weingartner, Viennese pianist, made his bow to a London audience on Feb. 22 at Wigmore Hall. Fine climaxes and poetical feeling characterize this excellent artist. Joan Hammond, Australian Soprano, gave a recital at Aeolian Hall on the same evening. She has a lovely natural voice, equally good in Lieder and operatic music.

Edward Kilenyi, Hungarian pianist, played at Aeolian Hall on Feb. 23. Beethoven's Thirty-two Variations sparked and Chopin's Twelve Etudes showed the versatility of this fine artist.

On Feb. 27 Lance Dossor, winner of various prizes at Liszt and Chopin competitions and most promising of the young English pianists, gave a recital at Aeolian Hall. In Haydn's Sonata in D he displayed fine discretion. Brahms's

## Beethoven Monument Unveiled in Bonn

THE Beethoven Monument designed by the late Professor Breuer was recently unveiled in Bonn and placed temporarily at the entrance to the Alter Zoll until the new Theatre and Congress Building has been completed. The money for the monument was collected by private subscriptions in response to an appeal issued in 1927 by a group of German musicians headed by Elly Ney.

Among the foreign contributors were Eduard Herriot and Dr. Jacob Gould Schurmann, former American Ambassador to Germany. Fritz Diederich of Berlin, a pupil of Breuer's, executed



The Breuer Monument to Beethoven

the statue in Rhenish granite donated by Dr. Barkhausen of Unkel-on-Rhine. The German Chancellor contributed 22,000 Marks (\$8,867) towards the fund for the monument.

Paganini Variations showed his great technical polish and variety of tone.

The greatest event so far this season took place at Queens Hall on Feb. 28, the return of Horowitz. The capacity audience gave him a roaring welcome. He gave a wonderful performance, starting with four Scarlatti Sonatas in which he displayed a variety of tone color which made the audience gasp in wonder and admiration. Schumann's Fantasie, Op. 17, had a more Slavic interpretation than one is accustomed to, but was highly interesting. Brahms's Paganini Variations were brilliantly played and the Chopin Barcarolle, Op. 60, as well as three Chopin Etudes showed him at his best. The marvel of the entire program was three Debussy Etudes. In the eight finger study (without thumbs) technical difficulties were so completely overcome and forgotten that it sounded like a beautiful tone poem. The program ended with Liszt's Sonetti di Petrarca and the Paganini Etude in E Flat. Innumerable encores had to be given before the audience could be persuaded to leave the hall.

DOROTHY HUTTENBACH

## BOULANGER LEADS CONCERT IN BOSTON

### Conducts Works by Sister at Memorial Event—Malipiero Music Heard

BOSTON, March 20.—When Nadia Boulanger decided to give her annual concert in memory of her sister Lili in Symphony Hall, Boston, instead of Paris, Bostonians gained an outstanding concert of the season. Conducting an orchestra of some fifty members of the Boston Symphony, assisted by the Harvard Glee Club, the Radcliffe Choral Society, Noemie Perugia and Natalie Kedroff and Hugues Cuenod and Daniel Harris, with E. Power Biggs at the organ, Mlle. Boulanger offered four striking compositions of her talented young sister, Lili Boulanger (Aug. 21, 1893-March 15, 1918).

The program was divided into two parts, the first of which was conducted by G. Wallace Woodworth and com-

prised the Kyrie from the Bach Mass in B Minor, Beethoven's 'Elegischer Gesang', Op. 118, and a first performance in America (or so it was announced) of Malipiero's 'San Francesco d'Assisi', in which the solo was taken by Fred Rogosin. The works of Lili Boulanger chosen for performance were 'Pour les Funerailles d'un Soldat', 'Pie Jesu', 'Psaume CXXX' and 'Psaume XXIV'.

### 'St. Francis' Arouses Interest

Of the first part, conducted by Mr. Woodworth, the Malipiero item aroused the greatest interest among musicians. It is written in this composer's well known idiom and presents a striking contrast to works of similar content written by the old classicists such as Handel and Beethoven. It was welcomed by those of us who have received the same choral fare from our local groups year after year, and while the biting harmonies may have occasioned some adjustment on the part of those who listened, it was a stimulating experience. Mr. Woodworth gave a faithful performance.

Mlle. Boulanger lost no opportunity for making the performance of her sister's works one to be remembered. Chorus and orchestra alike responded to her slightest indication of nuance and, although here again, the listener made some adjustments while listening to each of the 'Psaumes' there was no possible chance for a misinterpretation of the spirit in which the works were composed. They were powerful and betrayed the touch of an amazingly mature writer. The huge audience gave an enthusiastic reception to Mlle. Boulanger, the soloists, orchestra and chorus, as well as to Mr. Woodworth who gave generously of his time in preparation for this concert. The proceeds are to be devoted to establishing what will be known as the Lili Boulanger Memorial Fund, the object of which is to assist worthy young composers of promise.

GRACE MAY STUTSMAN

The first performance of Florent Schmitt's 'In Memoriam', a tribute to the memory of Fauré, was given recently at the Concerts Lamoureux in Paris.

## N.Y. PHILHARMONIC PAYS BOSTON VISIT

### Orchestra Led by Barbirolli, with Schnabel as Soloist, Arouses Enthusiasm

BOSTON, March 20.—Musical excitements in Boston recently have included a visit from the New York Philharmonic-Symphony, with John Barbirolli conducting and Artur Schnabel as soloist. The program included Berlioz's 'Roman Carnival', Beethoven's 'Emperor' Piano Concerto, the Scherzo in G Minor from the Octet for Strings by Mendelssohn and Brahms's Symphony No. 2. The worst blizzard New England has experienced since 1888 was finishing up the job the night of the concert, but despite desperate going Symphony Hall was a good three-quarters full, and there were cheers, hand-clapping and stamping at the conclusion of the concert, with Mr. Barbirolli taking innumerable bows and getting his men to their feet several times. The enthusiasm also extended to the performance by Mr. Schnabel, who has never played better in this city.

Another orchestral unit has made its bow to a Boston audience this month, the Women's Symphony, conducted by Stanley Hassell. Seven-year-old Sylvia Zarembo was the piano soloist in Mozart's Concerto in A (K488). For orchestral numbers Mr. Hassell chose Haydn's Symphony in G, No. 88; 'Children's Corner' by Debussy; Overture, 'Euphrosyne', Symphonic Poem, 'Psyche and Eros' by Franck and some excerpts from 'Die Meistersinger' by Wagner. The program was too long, but the orchestra made a good impression. Mr. Hassell has had the organization under his baton only six months, but there are many evidences of excellent musicianship, both on the part of Mr. Hassell and in the ranks of his orchestra. Young Sylvia revealed herself an extremely capable little girl who is headed for a career if she is not spoiled by exploitation. She plays with a poise and musicality far beyond her years.

Jordan Hall has also housed a recital by Clara Townsend, an earnest pianist who played a program of Bach, Franck, Brahms, Debussy, Matthey and Chopin, and while the audience did not pack the hall, it was large and very friendly.

Also in Jordan Hall Robert Kitain, violinist, made his Boston debut, playing a program devoted to Mozart, Paganini, Debussy, Albeniz, Stravinsky and Wieniawski. The piano accompanist was Leopold Mittmann. Mr. Kitain was especially successful in the Paganini and Stravinsky items.

Another debut in Jordan Hall was made by Emma Otero, soprano, who sang songs by Jomelli, Salvatore Rosa, Rossini, Debussy, Guetary, Penella, Obradors, Alonso and Strauss-La Forge and an aria from 'Linda di Chamounix' by Donizetti. Frank La Forge was the accompanist. Miss Otero disclosed a voice of wide range and unusual flexibility.

In Symphony Hall Josef Hofmann played a program comprising items by Handel, Scarlatti, Beethoven, Chopin, Schumann and Liszt. Mr. Hofmann was in a tempestuous mood, seemingly, as he displayed very little of the real poetry inherent in the music he played, yet the audience willingly accepted his versions of the works and demanded a supplementary program at the conclusion of the concert.

GRACE MAY STUTSMAN





## Dear Musical America:

Now it can be told—and is! I was dead wrong in my cynicism about Caruso and 'The Coat Song'. If you will read the following delightful letter from Andres de Seguro, and of course you will, you will see that I haven't a leg to stand on. Out of the window I fling my doubts and in applauding Caruso these many years later I join with de Seguro—whom I will always remember as one of the most versatile and aristocratic of singing actors—in exclaiming "what a tenor!"

Here is dear old Seggie's letter. It ought to clear up the facts about this 'Coat Song' incident for all time.

DEAR MEPHISTO:

Here I am in answer to your "paging" for me and the real story is as follows:

It happened in a Tuesday of a cold winter month of 1916—I raised from bed with the beginning of a cold—my voice was hoarse.

For that evening the management of the Metropolitan Opera Company had scheduled at the Academy of Music of Philadelphia a performance of 'La Bohème' with Alda as Mimi and Caruso, Scotti, Didur and myself as the quartet of Bohemians.

I dressed as quickly as possible, went to Dr. Sarlabous, throat specialist of the Metropolitan for a throat treatment, took a brisk walk to the Italian restaurant Del Pezzo for luncheon with Caruso and Scotti and then together to the Pennsylvania Station to board the "Metropolitan Special" taking principals, orchestra, chorus, etc., to the Quaker City.

The two hours of the trip were invariably spent around the poker table in Caruso's stateroom. That afternoon, before the train pulled out, while someone was preparing the stakes, I tried my voice with an arpeggio that proved the bad condition of my throat. Caruso laughingly said to me "Don't worry, Andres. I will sing the 'Coat Song' for you this evening". And he began to sing the first bars of it, mocking to perfection the voice of a basso.

Once in the Academy of Music he prepared for me in his dressing-room an inhalation chosen among the many medical preparations that his faithful Neapolitan valet always carried along for his master.

I sang the first and second acts of the beautiful Puccini opera as I could, poorly but without disgrace. Colline, the Bohemian Philosopher, does not take part in the third act, then to save my voice from any talking I shut myself in my dressing-room. When the assistant stage manager came to call me for the fourth act I found myself completely aphonic. The reaction of my efforts to go through the first and second acts had been fatal. Again my good friend Caruso had to prepare for me another of his famous inhalations, but my voice did not respond to the treatment and

I could scarcely speak my lines in the first part of the fourth act.

During one of the comedy episodes of the opening scene I whispered to Caruso, "Enrico, you see, you must sing the 'Coat Song' for me". He, with a distressed expression in his face, answered "No, per carità! (No, for pity's sake)".

Anyhow, when the music was nearing the famous 'Coat Song' (Vecchia Zim-mara) I grabbed Caruso by the arm, pulled him towards the left corner of the stage where I usually sang the song and seating myself on a chair I held Caruso next to me whispering again "Enrico, save me, save me".

When the conductor, Giorgio Polacco, signaled to me with the baton for the starting-note of the song, Enrico Caruso, as the glorious, grand and generous fellow he was, began singing and he did it with the most beautiful voice that ever sang that song. But at the end his hands were trembling and his forehead covered with perspiration.

A tenor singing as a basso!!!

And, strange as it seems, that evening's audience did not realize what had happened there.

A few days later Mr. Child, president of the Victor Talking Machine Company, presented me with a record of the 'Coat Song' by Caruso, of which only four printings were made, for Caruso, Mr. Child, the archives of the Victor and myself.

And Enrico Caruso, the magnificent tenor, was proud of having also sung as a baritone a record of Tonio's Prologue from 'Pagliacci', and as a basso the one you have just read about.

A vocal wonder!

Happy, my dear Mephisto, of having had the opportunity of relating an incident dear to me, I am

Sincerely yours,

ANDRES DE SEGURO

Hollywood, California, March 8, 1939.

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Imagine my bewilderment, not unmixed with a little consternation, when I glanced at the program for the forthcoming twentieth birthday party of the Beethoven Association and discovered that "a novel feature" will be the appearance of some "Boogie-Woogie" pianists! Upon investigation I discovered that this is a term descriptive of the warmest of the warm in swing playing, not unknown in circles hitherto considered somewhat foreign to the dignified Association in question, which has fed, nay, flourished for two decades under the leadership of Harold Bauer on what is known as "music of the masters." Perhaps the fact that April 1 is the date of the party has something to do with it. We'll wait and see. Or is this an indication of a new and startling manifestation of the "three B's," revised to mean Beethoven, Bauer and Boogie-Woogie?

\*\*\*

Ask any newspaper writer, proof reader or printer what is the most thoroughly cussable word in the English language and he will say the word "not." For some reason no one has ever fathomed, that perverse negative is dropped out of sentences, somewhere along the line from the writer to the printed product, more often than any other word. And because it gives a sentence a meaning exactly the opposite of what was intended, there is always a kick of some kind thereafter. Another curiosity, in most cases neither amusing nor gratifying, is the frequent substitution of the word "now" for "not." This is almost as certain to upset the writer's intentions as the complete skipping of the word. By no means is it always the typesetter who is to blame. Ordinary typists can skip a "not" or change it to "now" as easily as the best of printers. Authors have been known to swear by all that was holy that there was a "not" in their copy, only to find

out later that they either omitted the word or wrote it as "now." All of which leads up to an instance of this kind in the quotation from Samuel Chotzinoff's

sparkle and glitter in the wrong place, and distract the eye every time the singer moves. Veils and swathings and long chiffon handkerchiefs which take

## SCHERZANDO SKETCHES

By George Hager

No. 61



"Whattaya think, Dad, I'm going to take up singing!"  
"Humph!—another excuse to wear shorts, I suppose."

'Murder in the Music-Room' which appeared in these columns two issues back. In the list of things that the *Post* critic detests, the sentence "I am *not* crazy about oratorios" was made to read "I am crazy about oratorios." I apologize to the genial Chotzi. Not for worlds would I place him in so bad a light.

\*\*\*

Here's a bit of conversation overheard at a performance of the Ballet Russe in the Metropolitan Opera House. The bill included 'Gaité Parisienne', with Mia Slavenska as a principal dancer.

Said a young lady to her escort (who seemed slightly bemused and not extremely ballet-conscious): "Slavenska is the one who played in the movie, 'Ballerina', and who was crippled—do you remember?"

The gentleman had seen the film, and remembered very well. When Slavenska came out on the stage and began to dance, the young lady whispered: "There she is—the one who was in the movie."

"It can't be!" protested her companion indignantly. "How could she dance again? She was so badly crippled!"

\*\*\*

Writing from London, a friend tells me that tickets for the Toscanini concert there on May 12 are allotted by ballot. He had to apply in November and wait until mid-February for the result. Once a ticket was allotted, the lucky winner was notified to send remittance by return post. All this sort of reminds me of Bunthorne, on the advice of his solicitor, putting himself up to be raffled for.

\*\*\*

I've been mulling over that idea of the influence of fashion on the concert platform which I broached to you briefly in your last issue, and a few stray additional thoughts have come to me.

I won't cite too many examples of what I consider to be style atrocities on the concert stage, because I don't want to hurt anyone's feelings, or wound any vanity. But surely you will recall out of your long experience dresses which

a beating in nervous hands. Costumes which seem designed to emphasize the worst points of a statuesque figure. Colors which scream far louder than a lady's vocal outpourings. Gowns which are burdened with all the trimming that can be crammed on them except the time-honored kitchen stove—you have shielded your suffering eyes many times, I'm sure.

Now, in addition to the personal whims of the ladies in question and the oft-mistaken inspiration of their dress-makers, we are facing a new menace. It is the "little-girl" trend in current fashions. Have you read your newspapers lately? Or glanced at style columns in magazines? Back to the short, full skirts, tiny Bolero jackets, dinky hats, bows of hair ribbon coyly perched on flowing, curly locks, stubby, square-toed shoes which might almost be called "bootsies". The wimple and the snood, after all, conveyed some womanly dignity out of a dim past, but they are giving way to ribbons tied jauntily under the chin and more ribbons sailing down the back hair from doll-like bonnets. (By the way, are you quite sure you know just what wimples and snoods are?)

How is this going to affect our impressionable women who live their public lives on the concert stage? Presumably even the evening raiment will be affected by the frills and furbelows, and we may expect to see little-girl party dresses at Lieder recitals—heaven forbid! I dare say we can weather this onslaught, as we have weathered the *robe de style* and the bouncing hoops which wiggled tremulously at every crescendo, but if the little-girl influence goes too far, watch out! We'll be hearing nothing but children's songs from our sopranos and contraltos, with a simper and a giggle thrown in—a dire prospect for you!

*Mephisto*



# ORCHESTRAS: Novelties and Soloists Enliven Programs

EVERAL first performances brightened orchestral programs. Zlatko Balokovic played John Alden Carpenter's Violin Concerto with the Boston Symphony under Serge Koussevitzky. Roy Harris's Third Symphony had its New York premiere at the second Boston concert, and Ruth Posselt was violin soloist in the Tchaikovsky Concerto. John Barbirolli had Joseph Knitzer, Artur Schnabel and Artur Rubinstein at Philharmonic-Symphony concerts. Vladimir Golschmann conducted the Philadelphia Orchestra with his brother, Boris Golschmann, as piano soloist. The fourth Gabilowits Memorial concert by the National Orchestral Association again had Rudolf Serkin as



Vladimir Golschmann



Boris Golschmann



Joseph Knitzer



John Alden Carpenter



Zlatko Balokovic



Bruno Walter

piano soloist with Leon Barzin conducting. The New Friends of Music Orchestra gave two more Haydn-Bach concerts under Fritz Stiedry. Hans Wilhelm Steinberg conducted the NBC Symphony, and Bruno Walter subsequently took over the podium both as leader and soloist in an all-Mozart program. Clifford Curzon played three concertos with an orchestra composed of sixty-five men from the Philharmonic-Symphony.

## Knitzer Soloist with Barbirolli

New York Philharmonic-Symphony, John Barbirolli, conductor. Soloist, Joseph Knitzer, violinist. Carnegie Hall, March 4, evening.

Overture to 'Euryanthe'.....Weber  
'Poème'.....Chausson  
'Tzigane'.....Ravel  
Mr. Knitzer  
Symphony No. 3.....Brahms  
Polka and Fugue from 'Schwanda'.....Weinberger

The soloist gave a satisfying performance of the Chausson work and a brilliant one of Ravel's glittering showpiece. His tone was full and rich, his technique equal to all the demands made upon it. 'Tzigane' is one of the trickiest of modern compositions in the violin repertoire, but it found Mr. Knitzer fully prepared to take its bravura in his stride. He was enthusiastically applauded. Besides supplying an able accompaniment for the violin works, Mr. Barbirolli gave well-ordered performances of the overture and the symphony. But it was the 'Schwanda' music that took the audience by storm. The composer, Jaromir Weinberger, was present and became the center of an unusual demonstration. First he bowed from a box, then from the platform, where he embraced Mr. Barbirolli in his own enthusiasm for a stirring performance.

The same program, with the exception of Schubert's 'Rosamund' Overture for the 'Euryanthe', was played on the afternoon of March 5, with Mr. Knitzer again appearing as soloist. O.

## Golschmann Conducts Philadelphia Orchestra

Philadelphia Orchestra. Vladimir Golschmann, guest conductor. Boris Golschmann, pianist, assisting artist. Carnegie Hall, March 7, evening:

'Symphonie Fantastique'.....Berlioz  
Concerto in D Minor (with Beethoven cadenza).....Mozart  
'Daphnis et Chloe' Suite No. 2.....Ravel

Mr. Golschmann, as guest conductor, and the Philadelphia Orchestra made this concert exciting both by the superb virtuosity of the performances and by the finished interpretations of the Berlioz and Ravel scores. The 'Symphonie Fantastique' still has a great measure of its original volcanic energy and boldness of imagination, even though one listens to it today rather as a foreshadower of the familiar than as a prophetic symbol of daring. It was extremely interesting to observe Mr. Golschmann's treatment of the work, because throughout his emphasis was upon clarity of line and details of instrumentation—in short, upon the musical rather than the dramatic values of the score.

Not that there was a lack of fierceness

and intensity in such movements as the 'March to the Scaffold' and the 'Witches Sabbath'; upon occasion, the orchestra unleashed a stirring body of tone and color. But the work was played primarily as a symphony, without the noisiness and supercharged tension with which it is usually performed. Thus, the contrasting of the string choirs, use of the wood-winds and various other striking instrumental effects were thrown into relief. Though fervent Berlioz devotees might raise objections, it was refreshing to have a new point of view on a work which has indubitably aged. The conductor's brother, Boris Golschmann, gave the Mozart concerto a careful, light and fluent-fingered performance. He was at his best in the opening allegro and the romanza, for his playing the final rondo lacked the sparkling brilliance and power called for by the score. In fact, Mr. Golschmann might well have given himself freer rein throughout the work in turn of phrase and vivacity of style. A coruscant performance of Ravel's second 'Daphnis et Chloe' Suite brought the concert to a close. Mr. Golschmann obviously has a special flair for this ever-delicious music and the orchestra played it for him with unsurpassable brilliance. Soloist, orchestra and conductor were heartily applauded. S.

## Walter Conducts NBC Forces

Symphony, Bruno Walter, conductor, and solo pianist. Studio 8H, Radio City, March 11, evening.

ALL-MOZART PROGRAM  
Divertimento in B Flat Major for strings and horns; Concerto in D Minor for piano and orchestra; Symphony in G Minor.

Mr. Walter was warmly welcomed when he appeared on the platform for his first concert with the NBC ensemble and the applause was very hearty after each of the three compositions presented. The playing was of an endearing kind throughout the evening. The conductor fashioned each of the six movements of the divertimento with fastidious care, using an orchestra reduced to chamber proportions and filling every measure with the glow of highly sensitized but vitalized tone. Immaculate in its detail was the performance of the Concerto, with Mr. Walter conducting from the keyboard and playing the solo part *con amore*. The symphony, as achieved, was a bewitching compound of virtuosity and affection. T.

## Carpenter Violin Concerto Played by Balokovic

Boston Symphony, Serge Koussevitzky, conductor. Soloist, Zlatko Balokovic, violinist. Carnegie Hall, March 9, evening.

Symphony No. 4.....Schumann  
Concerto for violin and orchestra.....Carpenter  
Mr. Balokovic  
'Also sprach Zarathustra'.....Strauss

Mr. Carpenter was present to hear the first New York performance of his concerto and bowed from the platform. Completed in the summer of 1936, the concerto had been played in Chicago, Los Angeles, Cleveland and Boston prior to its introduction to Manhattan, each time with Mr. Balokovic as soloist. As the Yugoslav violinist presumably had taken counsel with the composer in working out details of his interpretation, he can be regarded as something of a specialist in this work. His performance of it on this occasion was one of

winning tone and technical brilliance, very much alive and brimful of enthusiasm.

The concerto may be described as breezy rather than profound and it made a corresponding effect on the audience. This is not a work of any disturbing modernity and its suggestions of American popular music, savoring slightly of ragtime, with a hint also of the Spanish and the Viennese, halt definitely short of anything that could be regarded as derived from jazz or swing. The writing is not lacking in resourcefulness. But, its one-movement form and its lightweight material considered, the concerto is too long to rivet attention.

The orchestra had one of its most resplendent evenings. In clarity, balance and sheer zest of playing the performance of the symphony was a masterly one: 'Zarathustra', played as the Bostonians played it, is breath-taking in its sweep, in spite of its lapses into the merely showy and the banal. Save for a surprising lapse in the intonation of the concert master in an ascending passage near the close, the playing was as immaculate as it was sumptuous. T.

## Serkin Plays Mendelssohn with National Orchestra

The National Orchestral Association, Leon Barzin, conductor; Rudolf Serkin, pianist, assisting artist. Carnegie Hall, March 4, afternoon:

'Manfred' Overture.....Schumann  
Concerto No. 1 in G Minor.....Mendelssohn  
Mr. Serkin  
Symphony No. 5 in E Minor.....Tchaikovsky

Mr. Serkin's performance of the Mendelssohn Concerto was a scintillating revelation. The Allegro was taken at very rapid tempo, yet one in which no energy was lost and nothing of sound was sacrificed to speed. The Andante received a searching reading, conveying throughout its limpid measures the beauty of Mr. Serkin's touch, and the Presto finale could not help but become a tour de force, yet what was most remarkable was that the entire interpretation was one in which the artist kept his artistic conscience intact. Not a single note was touched by bravura, or any passage by mere display. A word must be said for the orchestra under Mr. Barzin, which afforded Mr. Serkin one of those rare accomplishments when the entire ensemble seems caught up by the perfection and enthusiasm of the soloist.

Though it may have seemed an anticlimax to many, the audience received the performance of the Tchaikovsky symphony which followed intermission, and the efforts of the conductor and players, with enthusiastic applause. W.

## More Haydn Revivals

Orchestra of the New Friends of Music, Fritz Stiedry, conductor. Assisting artists, Rosalyn Turek, Frank Sheridan and Webster Aitken, pianists. Carnegie Hall, March 5, afternoon.

Symphony in C Major, No. 90.....Haydn  
Concerto in C Major, for Three Pianos.....Bach  
Symphony in A Major, No. 87.....Haydn

Both symphonies of this program could be regarded as real novelties. That in A Major, one of the Paris set and now restored to currency as the result of Dr. Alfred Einstein's researches in the British Museum, is a particularly advanced work for its time and compares in largeness of

(Continued on page 24)

## OUTSTANDING PERSONALITIES IN THE MUSIC WORLD



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## NATIONAL SYMPHONY SEASON IS ASSURED

### Orchestral Association and Musicians' Union Sign New Contract

WASHINGTON, D. C., March 20.—The National Symphony was assured another season last week, when directors of its association and officers of the Musicians' Protective Union signed a contract covering services of the orchestra men for a twenty-three-week period in 1939-40.

The orchestra association contemplated a twenty-five-week season when it launched its annual sustaining fund campaign last month, and with that end in view established a \$111,000 goal, believed to represent the absolute minimum amount necessary.

When the campaign fell approximately \$7,000 short of the goal, association representatives led by L. Corrin Strong, called a conference with Union leaders, who had originally asked for a twenty-five-week season. That would give the musicians the benefit of two more weeks work than they enjoyed this year.

### Fund Pledges to Aid Watergate Series

Dr. William McClellan, president of the National Symphony Orchestra Association, announced that sustaining fund pledges coming in after close of the campaign will help the orchestra stage another season of outdoor concerts at the Potomac Watergate this summer.

Walter Gieseke, who has not been in Washington for several seasons, was the symphony's soloist on March 8, and with Dr. Hans Kindler conducting, gave a distinguished performance of Beethoven's 'Emperor' Concerto. On the same program Dr. Kindler presented Brahms's 'Trägische' Overture, and Sibelius's Fifth Symphony, which the conductor has just introduced to the orchestra's repertoire.

Ruth Posselt, American violinist, was the guest artist on March 12. She gave the first performance in Washington of the new violin concerto of Edward Burlingame Hill, head of the Harvard University division of music, who was in the audience for the event. She also played Mozart's D Major Violin Concerto (K. 218). Dr. Kindler completed the program with Beethoven's 'Leonore' Overture, No. 3, the Vorspiel and Liebestod from Wagner's 'Tristan' and the conductor's own arrangement of three excerpts from Mussorgsky's 'Boris Godunoff'.

### NBC Symphony Hailed

The most resplendent audience the Capital has produced in recent seasons greeted Arturo Toscanini and the NBC Symphony on March 14 in Constitution Hall. More than 4,000 persons attended. All paid tribute to the man to whom belongs one of music's most magical names. Among revelations was a performance of 'The Barber of Seville' overture by Rossini that was so much more than the usual concert opener that one critic was moved to report it sounded like a symphonic poem.

Beethoven's Seventh Symphony was replete, in the opinion of several critics, with unconventionalities as to dynamics and tempi, but no one denied he made it breathe and live. When it was over the audience broke loose with a deafening ovation. In the last half of the program he offered Respighi's 'Fountains of

Rome', and two Wagnerian excerpts, 'Siegfried's Rhine Journey' and the 'Tannhäuser' Overture. Mrs. Dorothy Hodking Dorsey, whose managerial activities in Washington are usually non-orchestral, sponsored the Constitution Hall appearance of the NBC Symphony and its illustrious conductor.

JAY WALZ

## BOSTON MEN PLAY CARPENTER MUSIC

### Balakovic Soloist with Symphony Under Koussevitzky in New Concerto

BOSTON, March 20.—The regular Friday-Saturday series of concerts on March 3-4 were marked by the first performance of John Alden Carpenter's new Violin Concerto, played by Zlatko Balokovic. The program:

Symphony No. 4 in D Minor, Op. 120 Schumann  
Concerto for Violin and Orchestra Carpenter  
(First performances in Boston)  
'Also Sprach Zarathustra'.....Strauss

Works from the pen of Mr. Carpenter inevitably arouse the curiosity. He has come to be almost a legend, and the fact that he continues to treat music as a hobby lends a certain glamour to his output. Concertos are a less familiar structural medium to him, and upon this occasion he departed from the orthodox and adapted the form to his own needs.

The work is in one movement, comprising four well defined sections, the first of which is lively in character, with sharply syncopated rhythms. The second section is Lento, with the violin carrying an appealing melody in which the horn is prominent as the section moves forward toward a Scherzo, after which the work ends quietly with a return to the slow tempo which marked the introductory measures. One quarrel with the work is its volubility in the central portion. Mr. Carpenter is usually more terse. In this instance he seems to have been unable to point a period to his story when the tale was told. It is not too late to remedy this fault, if Mr. Carpenter cares to do it, as the work should prove interesting to violinists in search of new material.

The concerto was given an excellent performance by Mr. Balokovic, who commanded undivided attention throughout. Dr. Koussevitzky had evidently studied the score to good purpose and gave the soloist a very flexible accompaniment. The work was well received and the composer was present to take a bow in response to the applause of the Friday afternoon audience.

The remainder of the program was performed in the orchestra's best manner, especially the Schumann symphony, which again revealed its slight affinity with the Mendelssohn idiom, but which thoroughly charmed the audience and provoked enthusiastic applause.

The fourth pair of programs which Mr. Koussevitzky arranged for patrons of the Monday-Tuesday series of concerts by the Boston Symphony had Myra Hess as soloist:

Symphony in A (K. No. 201).....Mozart  
'Peter and the Wolf,' Op. 67.....Prokofiev  
Piano Concerto in A Minor.....Schumann  
'La Valse'.....Ravel

It is probable that most of the subscribers to the various sets of programs by this orchestra have now heard Prokofiev's little classic; if not, they must wait patiently until another season, for presumably Dr. Koussevitzky will not perform it again this spring, despite its

## Three Win Medals for Best Notebooks

After the Final Concert in the New York Philharmonic - Symphony's Children's Series, Three Receive Medals for the Best Notebooks of the Season: from Left to Right, Louis Peloubet, Eleven Years Old; Mildred Levy, Fourteen; Philippa Schuyler, Seven; Behind Her, Rudolph Ganz, Who Appeared as Guest Conductor; Lily Pons, Who Awarded the Medals; Ernest Schelling, Conductor of the Youth Concerts, and John Barbirolli, Who Appeared as a Guest



THE season's final children's concert of the New York Philharmonic - Symphony, together with the annual awarding of prizes for the best notebooks submitted by members of the youthful audience, took place in Carnegie Hall on the morning of March 18. John Barbirolli and Rudolph Ganz appeared as guest conductors, in addition to the regular conductor, Ernest Schelling. Lily Pons, soprano of the Metropolitan Opera Company, was the donor of awards and Yoichi Hiraoka, xylophonist, was guest soloist.

The request program began with two movements from Mozart's 'Eine Kleine Nachtmusik', transcribed for xylophone with a string orchestra accompaniment. Mr. Schelling conducted. This was followed by Mr. Ganz's composition 'Animal Pictures', led by the composer; Mr. Schelling resumed the baton for Strauss's 'Till Eulenspiegel'. The audience was then asked to choose between the 'Wedding March' from Mendelssohn's 'A Midsummer Night's Dream', or Johann Strauss's waltz, 'Wiener Blut'. The waltz won by a loud vote. Next, Mr. Schelling appeared as soloist

popularity. The presentation evoked merriment not usually in evidence at these concerts. The remaining orchestral works were played in top form and in the concerto Miss Hess again provided her listeners with some choice piano playing, superbly accompanied by Dr. Koussevitzky and his men. It was a memorable concert in this series.

GRACE MAY STUTSMAN

## ST. LOUIS WELCOMES WOMEN'S SYMPHONY

### Edith Gordon Conducts Orchestra in First Concert—Golschmann and Men Return

ST. LOUIS, March 20.—Returning from a tour of midwestern cities, the St. Louis Symphony under Vladimir Golschmann appeared in its fifteenth pair of concerts on Feb. 24 and 25. The orchestral works were the Overture to 'Der Freischütz' and Rimsky-Korsakov's richly colored suite, 'Schehere-

zade', which Mr. Golschmann played with a spirit of abandon. The soloist was Maurice Maréchal, 'cellist, who gave an expert performance of Lalo's Concerto in D. He was warmly received.

Determination and untiring effort on the part of Edith Gordon, pianist and accompanist, has brought into being St. Louis's newest musical organization, the St. Louis Women's Symphony. On Feb. 27, this orchestra of sixty amateurs made its first public appearance at Soldan High School Auditorium. A large and very enthusiastic audience listened attentively to a well prepared program.

Miss Gordon's debut as a conductor was marked with success and the orchestra played remarkably well considering the fact that it has only a few hours' rehearsal each week. The program contained: the overture to 'Russlan and Ludmilla' by Glinka; the Symphony No. 8 in B Minor by Schubert; 'Waltz of the Flowers' from Tchaikovsky's 'Nutcracker Suite'; the Andante Cantabile for strings from the same composer's Quartet, Op. 11 and the symphonic poem, 'Les Préludes' by Liszt.

HERBERT W. COST



## Jeanette MacDonald Makes Recital Debut

Soprano Appears in Concert for First Time in America in Pittsburgh, Kansas

PITTSBURG, KANS., March 18.—Jeanette MacDonald, soprano of the films, made her American debut as a recitalist in College Auditorium on the evening of March 17. An audience that



Jeanette MacDonald

crammed every available inch of space demanded encore after encore, demands which were generously responded to by the artist. She was recalled five times after her final group of songs to sing the airs made familiar to her audience through the medium of her screen appearances.

She began her program with *Lieder*, followed by American, French and Spanish airs. The 'Jewel Song' from 'Faust' completed the first half of the program. A group of French compositions followed by songs in English by contemporary composers, preceded her singing of five of the most widely known airs from her cinema successes. Miss MacDonald's accompanist was Giuseppe Bamboschek, who played Chopin's Nocturne and Polonaise and other works by the same composer.

## WASHINGTON CHOIR GIVES ANNUAL CONCERT

Mrs. Ruby Smith Stahl Conducts A Cappella Group of First Congregational Church

WASHINGTON, D. C., March 20.—The A Cappella Choir, which has for its major work regular Sunday appearances in Washington's First Congregational Church, gave a concert on March 13 under Mrs. Ruby Smith Stahl's direction in Constitution Hall, into which the choral ensemble moved last year when other auditoriums in the city became too small.

The choir's eighth Lenten concert demonstrated the extent to which the Capital esteems one of its ablest and most earnest church singing groups. More than 3,000 persons heard the concert, including several hundred music students from senior and junior high

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schools in the District and nearby Virginia and Maryland.

Mrs. Stahl's diligent work with her choir members shows up clearly in her annual presentations—perhaps more clearly than it does in the organization's regular choir loft. The ensemble work is stronger, more solid and performed more confidently. J. W.

## WAGNER AGAIN TOPS METROPOLITAN LIST

Verdi Holds Second Place and Strauss and Puccini Tie for Third

Once more the regular Metropolitan Opera season came to a close with Wagner's 'Götterdämmerung' on the evening of March 11. It was the fifty-fourth season in the house. There were 126 performances of thirty-six operas. Besides these, there were ten performances in Philadelphia, two in Hartford and one in Newark, N. J., thirteen in all. The spring tour included three in Baltimore, twelve in Boston, eight in Cleveland and one in Rochester, twenty-four in all, making a total of thirty-seven performances outside of New York. This does not include the post-season of five performances yet to come.

Wagner led again, with thirty-eight performances of nine works. Verdi came next with twenty-five performances of seven works. Richard Strauss and Puccini tied for third place, the former with nine performances of three works and the latter with nine of two works. Massenet had eight performances of two works. Gluck and Charpentier tied, with five performances each, of one work. Other composers each had one opera to his credit: Donizetti and Leoncavallo, four performances; Beethoven, Rossini, Thomas and Menotti, three; Mozart, Mussorgsky, Mascagni and Delibes, two, and Humperdinck, one.

'Tristan und Isolde', 'Aida', 'Tannhäuser' and 'Lohengrin' led the list of operas, with seven hearings each. Five works tied for second place with five hearings, each. These were 'La Bohème', 'Die Walküre', 'Orfeo', 'Siegfried' and 'Louise'. Seven works had four hearings, each, 'Otello', 'Manon', 'Pagliacci', 'Lucia di Lammermoor', 'Falstaff', 'Tosca' and 'Thaïs'. Ten operas had three performances, 'Il Trovatore', 'Rigoletto', 'Salome', 'Götterdämmerung', 'Mignon', 'Der Rosenkavalier', 'Fidelio', 'Elektra', 'Amelia Goes to the Ball', and 'The Barber of Seville'. Two performances each were given of 'La Traviata', 'Simone Boccanegra', 'Cavalleria Rusticana', 'Don Giovanni', 'Boris Godunoff', 'Lakmé' and 'Das Rheingold'. One hearing each was given to 'Die Meistersinger', 'Hänsel und Gretel' and 'Parsifal'.

The post-seasonal performances, which are scheduled to be given between April 4 and 8, as already announced in MUSICAL AMERICA, will include two hearings of 'Parsifal' and one each of 'La Bohème', 'Tristan und Isolde' and 'Carmen'.

### A Correction

The Philadelphia Opera Company will produce Puccini's Trilogy on March 30 in the Academy of Music, not the Philadelphia-La Scala Opera Company, as was erroneously stated in the March 10 issue. The Philadelphia Opera Company is the organization of which C. David Hocker is president and general manager.

## BALLET RUSSE OPENS SPRING SEASON



FOUR OF THE BALLET'S LEADING DANCERS  
Mia Slavenska and Yura Zoritch in 'Bogatyr'



Alicia Markova and Roland Guerard in 'The Bluebird'

## First Week of Engagement at Metropolitan Repeats Old Favorites

The first week of the short spring engagement of the Ballet Russe de Monte Carlo at the Metropolitan Opera House brought repetitions of several of the most popular works in the company's repertoire. Leonide Massine, artistic director of the company, led the male contingent. The young Philadelphian, Roland Guerard, came into new prominence by reason of his brilliant dancing in 'The Bluebird'. Four ballerinas vied for the honors; Alixandre Danilova, an established favorite, remained the peak of technical perfection, Alicia Markova earned much praise for her skill, Mia Slavenska returned to delight audiences with her soft charm, and Nini Theilade repeated her success as a winning actress and admirable dancer.

A brilliant program graced the gala opening on March 13, presenting 'Le Lac des Cygnes', 'St. Francis', 'The Bluebird' and 'Gaité Parisienne'. Markova, Michel Panaieff and Guerard executed the intricate design of 'Le Lac des Cygnes' with precision and elegance. 'The Bluebird' offered Slavenska and Guerard the high point of lyricism of the evening. Guerard, who replaced Igor Youskevitch, revealed cleanness of style, buoyant elevation and molded grace in this challenging pas de deux that gained for him an ovation from the audience.

### 'St. Francis' Repeats Success

'St. Francis' repeated the success it achieved when introduced in New York last fall. Paul Hindemith, composer, was present to acknowledge the applause with Massine, the choreographer. On better acquaintance this work appears even more a tribute to Massine's mastery of group movement. Poverty, danced excellently by Theilade, is perhaps too seductive in design for the bride of St. Francis, who is also pledged to chastity. Nevertheless the work remains a distinctive creation and the kaleidoscopic ensemble effects form one of Massine's greatest artistic triumphs. 'Gaité Parisienne' received a spirited performance from virtually the entire company. Danilova as the flower girl was admirable in every detail, Massine again distinguished himself as the volatile Peruvian and Frederic Franklin was a most sympathetic baron. Efrem Kurtz conducted all but 'The Bluebird', which was under the baton of Anatol Fistoulari.

'Carnaval', 'The Seventh Symphony',

'Spectre de la Rose' and 'Gaité Parisienne' were on view the evening of March 14. Danilova as Columbine, Theilade as Chiarina, Ludov Roudenko as the Butterfly and Guerard as Arlequin were particularly outstanding. Massine's controversial design to Beethoven's Seventh Symphony found able exponents in Franklin, Markova, and Theilade. Natalie Krassovska and Igor Youskevitch gave a pleasing performance of 'Spectre de la Rose'. Slavenska proved a captivating glove-seller in 'Gaité Parisienne' with Massine and Yura Zoritch dancing the male leads.

### Zoritch Appears as the Faun

The bill of March 15 brought 'Les Sylphides', 'Bogatyr', 'L'Après-midi d'un Faun' and 'Le Beau Danube'. Slavenska in the gracious classicism of 'Les Sylphides' had infinite poise, and the others, Youskevitch, Krassovska and Theilade, were equally satisfactory. Danilova and Franklin were charming in the picturesque 'Bogatyr'. Zoritch, dancing the faun for the first time, was convincingly sensual in 'L'Après-midi d'un Faun', and Rostova was a beautiful nymph. Finally, 'Le Beau Danube', led by Massine, Theilade and Danilova, received a rather uninspired but animated performance.

The first half of the engagement came to a close with the matinee presentation of 'Coppelia', 'The Bluebird' and 'Gaité Parisienne' on March 16. Danilova gave a dazzling performance as Swanilda in 'Coppelia', ably supported by Panaieff as the amorous Frantz. Markova, dancing in 'The Bluebird' for the first time in New York, was exceptionally attractive, Guerard repeated his initial success in the more difficult male role, 'Gaité Parisienne' was danced by Slavenska, Franklin and Massine. Anatol Fistoulari conducted all the ballets on this program. K.T.

### Dalrymple Departs for Buenos Aires

G. H. Dalrymple sailed for Buenos Aires on the *Argentina* on March 10, where he has arranged a South American tour for Winifred Christie, English pianist. The tour will cover all principal South American countries, including Chile and Peru. In addition to giving twenty recitals Miss Christie will appear as guest artist with major orchestras under the baton of José Iturbi. Mr. Dalrymple will return to America by way of London, sailing from Buenos Aires in July; Miss Christie will follow in October.

The photograph of Gregor Piatigorsky on the front cover is by Herbert Mitchell.



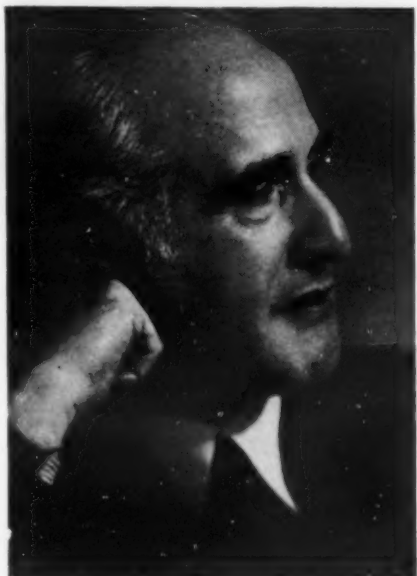
## Unfamiliar Music in Amsterdam

**Markévitch Impresses as Conductor, But Not as Composer—Concertgebouw Plays New Work by Sem Dresden**

By JOHAN FRANCO

AMSTERDAM, March 10.

SOME people say that the Hollanders take music too seriously, ignore Claude Debussy's saying that music should please, and make concertgoing a pilgrimage where sometimes even applauding is considered sacrilegious. This of course is not always true, however, Dutch musiclovers do not want to be fooled. Most Hollanders consider music a very serious matter and even Eulenspiegel's pranks or Ravel's



Sem Dresden

'L'heure Espagnole' hardly makes them smile. That is why brilliant young Igor Markévitch tried in vain to appeal to the Amsterdam public. As a guest conductor he proved to be a great success but as a composer he failed to persuade his audience. The first performance of his 'Le nouvel âge' made a very noisy and superficial impression and was by no means a true exponent of the music either of the future or today. The second novelty on this all-Russian program was Serge Prokofiev's Second Concerto for violin and Orchestra, Opus 63, superbly introduced by Robert Soetens. This work, charming but not very original or profound, obtained easily a warm reception.

### Pijper's Third Symphony Revived

The newly appointed second conductor of the Concertgebouw orchestra, Johannes den Hertog, gave a colorful program including Maurice Ravel's enchanting masterpiece 'Shéhérazade' for mezzo-soprano and orchestra (finely interpreted by Miss Gruys) and a revival of Willem Pijper's Third Symphony (introduced in the United States by Pierre Monteux to whom the music is dedicated). Its motto says in Latin "If I cannot reach the Gods I will frighten the demons". This Symphony was written in 1926 and now does not stir even one human being any more. Still it has its place in the evolution of the music of the Netherlands of the last twenty years, but it has decidedly become a historic landmark which is quite important, too. This performance proved that we

have outgrown this music, that we have gone ahead and overcome certain stages of apprenticeship.

Also under Den Hertog's baton the Wagner Society performed Wolf-Ferrari's 'Le donne curiose'. Unimportant but entertaining music well presented by an exclusively Dutch cast and the Concertgebouw Orchestra. Betty van den Bosch was an exquisite Leonora.

### Two Compositions by Hollanders

Eduard van Beinum introduced two works by Hollanders which deserve special mention. The first was Henk Badings's Overture to 'Gysbreght van Aemstel', lauded by us when first performed with the 300-year-old play by Joost van den Vondel. The music maintained its dramatic power in the concert hall and will undoubtedly become a popular concert work. Several orchestras in the Netherlands have already scheduled it, with Eduard Flipse of Rotterdam's Philharmonic leading as usual.

The other work presented was Sem Dresden's new Sinfonietta for clarinet and orchestra. It has come as a surprise that this composer in the last few years has made up for a rather long silence and has written several works which draw wide attention; this Sinfonietta, masterly conceived and beautifully scored, is the latest. The extremely difficult solo part was skilfully played by Rudolf Gall.

On the same program the great French barytone Charles Panzéra revealed the beauty of some unfamiliar arias by Lully from his operas 'Alceste' and 'Cadmus et Hermione', and the three songs by Maurice Ravel, 'Don Quichotte à Dulcinée'. The last of these, Chanson à boire, had to be repeated—an unprecedented event at a Concertgebouw concert.

Many great artists have given recitals in Holland, among whom must be mentioned one great Chopin player, Ignaz Friedman.

### THREE OPERAS GIVEN BY WASHINGTON FORCES

**Principals Are Imported—Emma Redell Makes Debut in Home City As Elsa in 'Lohengrin'**

WASHINGTON, D. C., March 20.—Bringing several out-of-town artists to the capital for the performances, A. Conti-Berenguer produced three operas: 'The Bartered Bride', 'La Bohème' and 'Lohengrin' in Constitution Hall on Feb. 13, 14 and 15.

Joseph Bentonelli sang Rodolpho in 'Bohème'. Frederick Jagel sang 'Lohengrin'. The role of Elsa in the 'Lohengrin' performance was taken by Emma Redell, a Washington singer making her Washington debut after several seasons of operatic singing in European and American cities. Elizabeth Wysor won great success in the role of Ortrud.

Others in the casts included: Josepha Chekova, Margarita Salvi, Berenice Alarie, Francis Row, George Rasely, Francis Barnard and Pompilio Malatesta. J. W.

### Mahler Conducts Newark Symphony

NEWARK, March 20.—Fritz Mahler conducted the Newark Symphony on Feb. 28 in Fuld Hall. The program included Brahms's 'Academic Festival' Overture and Double Concerto, played by Mishel Piaistro, violinist, and Joseph Schuster, cellist, and Beethoven's Fifth Symphony.

## ENGEL LUND

and

## FERDINAND RAUTER

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Custer, London

### "FOLKSONG INTERPRETER ENTERTAINS"

New York Public and Press unanimous in their acclaim of artists following their second Town Hall recital on March 12, 1939

#### Highlights from the Press

"The art of singing folk songs so that the folk character is emphasized rather than obliterated by cultivated skill was the subject of an absorbing demonstration by Engel Lund. . . . She possesses the capacity for reflecting the healthy emotions and simple vigor of her songs, delivering their melodic patterns with musical sensibility and tangible warmth. Some of her most effective arrangements were made by the skillful accompanying pianist, Ferdinand Rauter." —Sun

"Adhering to purely musical methods, she gave a series of artistic and expressive interpretations. . . . Her voice, employed with an appealing quality of tone, proved a medium of sensitive interpretative shading." —Herald Tribune

"It is to her special credit that she was able to exploit, with modest voice and apt gesture, the elements of her program that transcended language." —Times

"An incomparable artist in her chosen field. . . . She possesses that rare ability of sinking her own identity in assuming the characteristics and particular nationalistic qualities peculiar to her offerings. . . . A rare musical exponent and a most delightful entertainer. Her recital was a genuine joy." —Journal and American

"A musician of great charm . . . Her singing enthralled yesterday's audience." —Post

"Fascinated her hearers with charm and utter simplicity of delivery. . . . She went right to the core of the lyric in expressive interpretation. . . . Her performance bristled with delicate little touches of whimsy and insight that bespeak a mastery." —World Telegram

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# CONCERTS: Debuts Add Interest to Waning Season

AN unusual number of 'cello recitals occurred during the fortnight, with programs by Maurice Eisenberg, Gregor Piatigorsky, Joseph Schuster and Marcel Hubert, whose sister, Yvonne, was his accompanist. William Masselos, pianist, made his debut, and other keyboard artists heard were Walter Gieseking and Jeanne Behrend, the latter beginning a series of American programs. Vocalists included Kirsten Flagstad, Giovanni Martinelli, Engel Lund, Thelma Jerguson, Annie Tuma and Norman Roland.

Adolph Busch and Rudolf Serkin gave another sonata recital, and solo violinists were Robert Kitain and Edwin Grasse. The Pro Arte Quartet and Luboshutz and Nemenoff were artists at a Beethoven Association concert. Other chamber music events were an appearance of the Roth Quartet and the opening of a series of alternating programs by the Busch and Perolé Quartets.

## Busch Quartet Opens Series

One of the most delightful chamber music evenings of the season was that offered by the Busch Quartet and Rudolf Serkin, pianist, in the Carnegie Chamber Music Hall on the evening of March 3. Adolf Busch, Gösta Andreasson, Karl Doktor and Hermann Busch began the program with Beethoven's Quartet in E Flat, Op. 127. There was splendid vitality in their enunciation of the opening chords, and the whole first movement was surcharged with restless power. This is molten music, and as condensed in its effect as anything in the whole realm of tones. In this movement and in the finale the Quartet quite properly hewed its way; in the adagio it played with communicative warmth and subtlety of inflection. The exalted nobility of Beethoven's inspiration in the slow movements of his late quartets, like that of Bach in the 'Art of the Fugue' is an experience by itself. Performances such as this one could be counted on the fingers of one hand.

With Mr. Serkin, the quartet proceeded to play Dvorak's Piano Quintet in A Major, Op. 81, with a fiery abandon which would have satisfied the most ardent Bohemian. Herman Busch's 'cello sang the opening beautifully, and the poignant andante was flawlessly interpreted by the five artists, as one. Of the lightness and mastery of Mr. Serkin's playing of the scherzo and of the superb richness of the finale it is unnecessary to speak to those who have heard him play with Adolf Busch. Suffice it to say that whether with one violinist or with a string quartet, he reveals himself as a born interpreter of chamber music. The quartet and soloist were recalled throughout the evening by the enthusiastic audience, which included many professional musicians. The hall, which has been newly decorated, would be further improved by some sound-absorbent hangings at the rear.

## William Masselos in Debut

William Masselos, pianist. Town Hall, March 4, afternoon:

Passacaglia in C Minor.....Bach-d'Albert  
Sonata in C Major, Op. 1.....Brahms  
Passacaglia.....Copland  
Sonata.....Griffes  
Barcarolle, Op. 60; Mazurka in A Minor and D Major; Berceuse; Polonaise in A Flat.....Chopin

This debut of a young pianist who had recently graduated with highest honors from the Juilliard School of Music was an uncommonly auspicious one. His particular combination of talent should carry him far. Here was a pulsing vitality, a very frenzy of temperament which, subjected to the control which should come with maturity, promises artistry of an unusual sort. The present inclination to sacrifice a singing tone to a combined display of virtuosity and temperament needs attention. The fingers, the musicality



William Masselos



Engel Lund



Thelma Jerguson



Giovanni Martinelli

and the emotions are brought well and truly into play, but the young man should use his ears more carefully and listen to the actual sound he is producing, both in matters of fortissimo and pianissimo. Where the latter quality was concerned, in combination with legato passages and andante movements, such as the second movement of the Brahms, the Chopin Berceuse and the Albeniz 'Evocation' which was an encore, more depth of tone would have added much to sensitive and poetic interpretation. The Brahms performance was replete with fire and whip-lash energy, not entirely convincing to the reason, but extremely impressive and tonic to the nervous system. Similarly keyed were the American works, for which Mr. Masselos deserves credit for listing in a program at once sensible and varied. An unusually large audience was unusually demonstrative for the pianist's undoubted gifts.

## Thelma Jerguson Gives Her First Recital in the Town Hall

Thelma Jerguson, soprano. Paul Eisler, accompanist. The Town Hall, March 5, evening:

'Care Selve'.....Handel  
'E Susanna non Vien' and 'Dove Sono' from 'The Marriage of Figaro'.....Mozart  
'Die Forelle': 'Rastlose Liebe'; 'Ganymed'; 'Gretchen am Spinnrad'.....Schubert  
'Der Nussbaum'; 'Intermezzo'; 'Mit Myrten und Rosen'; 'Mondnacht'; 'Aufträge'.....Schumann  
'Abscheulicher!' from 'Fidelio'.....Beethoven  
'A Song for Lovers'.....Taylor  
'Wings of Night'.....Watts  
'From Afar'.....Scott  
'In a Fairy Boat'; 'Marching Song'.....Eisler  
'Liebestod' from 'Tristan und Isolde'.....Wagner

Miss Jerguson made a definite impression in a performance of Mozart's 'Così fan tutte' at the Nora Bayes Theatre a few years back, but this was her first recital appearance. She is the possessor of a naturally fine soprano voice of power and beautiful quality in its medium and low register. Unfortunately the production of the high register is less happy and in forte passages the tone lost most of its bloom. Miss Jerguson seems to have musicianship and a genuine feeling for interpretation and this made many of her items of high interest. The Handel work was well given but the Mozart excerpt was sung too fast. Also a little investigation into the singing of Eighteenth Cen-

tury recitative would add to the authenticity of Miss Jerguson's Mozart. 'Die Forelle' and 'Gretchen am Spinnrad' were well given and the English group was excellent. Mr. Eisler at the piano drove rather than accompanied.

## Engel Lund Gives Folk-Song Program

Engel Lund, hailing from Iceland, gave her second Folk-Song program in the Town Hall on the afternoon of March 12. As in her previous appearance, last season, Mme. Lund covered a wide range of territory. Beginning with songs of Iceland, she offered three interesting numbers. Two from Germany followed and two from France. Four Yiddish songs formed an agreeable group and there were braces of two each from Norway, Denmark and Sweden. All of the items were well presented and were made more interesting by a short explanation of the content of each, previous to the performance.

Besides an interesting personality, Mme. Lund has a unique way of presenting her songs which adds greatly to their interest. This lifted the recital very definitely from the class of the usual Folk-Song program and made it one with a high coefficient both musically and dramatically. Excellent accompaniments were provided by Ferdinand Rauter, who also figured liberally on the program as arranger.

## Martinelli in Recital

Giovanni Martinelli, tenor. Edwin McArthur, accompanist. Carnegie Hall, March 15, evening:

'Adelaide'.....Beethoven  
'Lasciatemi Morire'.....Monteverdi  
'Amor Dormiglione'.....Strozzi  
'An die Musik'.....Schubert  
'Stille Thränen'.....Schumann  
'Die Mainacht'.....Brahms  
'Ein Traum'.....Grieg  
'Quando le Sere al Placido' from 'Luisa Miller'.....Verdi  
'Psyché'.....Paladilhe  
'Après un Rêve'.....Fauré  
'Nuit d'Etoiles'.....Debussy  
'Song for Lovers'.....Taylor  
'Tell Me, O Blue, Blue Sky'.....Giannini  
'Joy'.....Watts  
'Nebbie'.....Respighi  
'O Bocca Dolorosa'.....Sibella  
'Stornelli'.....Roxas  
'Portami Via'.....Tirindelli  
'Improvviso' from 'Andrea Chenier'.....Giordano

Mr. Martinelli carries with him to the concert platform the debonair quality of personality always evident on the opera

stage and which defies his white hair. As might have been expected, it was in his Italian numbers that his singing was most persuasive, although in the French and German groups, and notably so in the English songs, he demonstrated that for the genuine and sensitive artist, there is no such thing as a barrier of language.

The Strozzi song was especially well sung, and of the group in German, both Brahms's 'Die Mainacht' and Grieg's 'Ein Traum' were high points. The fiery recitative of the 'Luisa Miller' excerpt was well contrasted with the simple melody of the aria, a beautiful piece of singing, which Mr. Martinelli followed with the somewhat trivial arioso of 'Johnson from the final scene of 'La Fanciulla del West'.

'Psyché' had the proper note of whimsy and 'Après un Rêve' was sung with fine legato. All of the final Italian group was excellent, and the 'Andrea Chenier' aria brought the program to an impressive close. The large audience was enthusiastic to the point of frenzy for most of the evening.

## Roth Quartet Offers Memorial to Copley

No finer tribute could be conceived, musically speaking, than the three Beethoven compositions which the Roth Quartet played in Town Hall on the evening of March 3 in memory of the late Richard Copley: the Quartet in F Minor, Op. 95; the Quartet in A Minor, Op. 132, and the Quartet in F Major, Op. 135. The Beethoven playing of Feri Roth, Jenö Antal, Ferenc Molner and Janos Scholz is well-known to followers of chamber music, and on this occasion, when they concerned themselves with the most daring flights of the composer's imagination, their interpretations had in rich measure the earnestness of purpose and insight called upon by the later quartets.

In the F Minor Quartet, termed 'Seroso' the lyrical passages were deeply expressive. One hesitates to use the word lyricism for the song-like quality of so many passages in Beethoven's later quartets, for they go so deep and are so bold in form that the ordinary connotations of the word seem incongruous when it is applied to them. Yet there is in such movements as the molto adagio movement of the A Minor Quartet, Op. 132, a transparent simplicity of texture which in Beethoven's hands becomes the instrument of the profoundest musical thought and feeling. The Roth players were not always in best form at this concert, but their musicianship in performing these towering masterpieces made occasional technical unevenness a matter of no importance. The audience was profoundly attentive and applauded warmly.

## Annie Tuma Makes Belated Debut

Annie Tuma, contralto. Edwin McArthur, accompanist. Town Hall, March 5, afternoon:

'An die Musik'; 'Die Krähe'; 'Die Böse Farbe'; 'Der Tod und das Mädchen'; 'Aufenthal';.....Schubert  
'Von Ewig Liebe'; 'Sapphische Ode'; 'Muss es eine Trennung Geben'; 'Der Schmied'.....Brahms  
'Träume'; 'Schmerzen'.....Wagner  
'Allerseelen'; 'Heimliche Aufforderung'.....Strauss  
'Verborgeneheit'; 'Nimmersatte Liebe'; 'Gesang Weylas'; 'Anakreon's Grab'; 'Ich Hab' in Penna einen Liebsten'.....Wolf

Mme. Tuma's recital had been postponed on account of indisposition, but her voice showed no trace of it. It is a true contralto, somewhat cavernous in its lower register but of authentic quality. The singer's interpretative abilities proved of a high order.

The program, as it is easily seen, was somewhat over-familiar, particularly the Wolf group. Of the Schubert songs, 'Death and the Maiden', not in essence one of the composer's best, was, however, one of the best presented of the afternoon, the singer distinguishing most dramatically between the two characters. Likewise,

(Continued on page 19)



The Busch Quartet



## CLEVELAND PLAYERS HEARD IN BEETHOVEN

Rodzinski Conducts With  
Schnabel as Soloist—Vosburgh  
Lists Artists for Next Year

CLEVELAND, March 20.—The fifteenth program offered on March 2 and 4 by the Cleveland Orchestra under Artur Rodzinski was devoted to Beethoven. Artur Schnabel was soloist in the 'Emperor' Concerto, and the program included the overture to 'The Creatures of Prometheus' and the Pastoral Symphony. The interpretation of the distinguished pianist brought fourth an ovation from the audiences.

Cleveland audiences gave an enthusiastic welcome to Georges Enesco, who appeared for the seventh season, on March 9 and 11. As violin soloist Mr. Enesco played Bach's Concerto for Violin, No. 2, in E Major, and Chausson's 'Poème'. As a novelty, he conducted 'Merry-Making with Fiddlers', the finale of an orchestral suite entitled 'Satrarii' by his young compatriot, Dinu Lipatti. He included his own Roumanian Rhapsody, No. 2, in D Major, Op. 11, and concluded the program with Schumann's Symphony No. 1, in B Flat Major. This program was also played in Oberlin, Ohio, at Oberlin College, on March 10. Rudolph Ringwall, associate conductor, led the orchestra during Mr. Enesco's solo.

Mr. Ringwall greets a capacity audience at each of the Twilight Concerts on Sunday afternoons. The March 5 program included Chabrier's 'March Joyeuse', Tchaikovsky's 'Elegie', Grieg's 'Peer Gynt' Suite, Strauss's 'Voices of Spring' and the Scherzo and Finale

from Beethoven's Symphony No. 5, in C Minor. On March 19 Mr. Ringwall conducted Massenet's 'Phèdre' Overture; Debussy's 'Children's Corner' Suite; Berlioz's 'March to the Scaffold', from the 'Fantastic Symphony', Wolf-Ferrari's 'Intermezzo No. 2', from 'The Jewels of the Madonna', Humperdinck's 'Dream Pantomime' from 'Hansel and Gretel' and Herbert's Irish Rhapsody.

On March 5 and 12 Mr. Ringwall conducted the last two of a series of eight nation-wide broadcasts from Severance Hall.

Carl J. Vosburgh, manager of the Orchestra, has announced the list of soloists for the 1939-1940 season, including Jascha Heifetz, Albert Spalding, Georges Enesco, Emanuel Feuermann, Sergei Rachmaninoff, Josef Hofmann, Myra Hess, Artur Rubinstein, Arthur Loesser and Beryl Rubinstein. Ezio Pinza and Charles Kullman will be soloists at a pair of concerts in which the orchestra will be joined by the Cleveland Philharmonic Chorus. Dr. Rodzinski will share his podium with Georges Enesco and Rudolph Ringwall, associate conductor. The twenty-second season of the Orchestra will also include four performances with the Ballet Russe de Monte Carlo to be given in the Public Music Hall on Dec. 2 and 3.

WILMA HUNING

### Miami Hears 'Samson and Delilah' in Concert Form

On Feb. 28, 'Samson and Delilah' in concert form, was presented by the Miami Symphony and chorus, under the baton of Arnold Volpe, with Carmela Ponselle, mezzo-soprano, Harrison Christian and Reinald Werrenrath, baritones, and Santo Di Primo, tenor, as soloists. There was a capacity audience on hand which received all par-



Leonard Hyams

### THREE MUSICIANS DISCUSS A BAGPIPER

After a Rehearsal of the Polka and Fugue from Jaromir Weinberger's 'Schwanda', Given Recently by the New York Philharmonic-Symphony, Conductor Barbirolli (Left), Composer Weinberger (Right) and Sol Goodman, Tympanist, Discuss a Fine Point of the Score

ticipants with enthusiasm. The performance was repeated on March 1.

### Program Presented at Meeting of 'Bohemians'

'The Bohemians' held its monthly meeting at the Harvard Club on March 6. The participating artists on the program were the Hart House String Quartet, playing works by Delius and Brahms, and Karl Laufkoetter, Metropolitan Opera tenor, who sang Leider by Huga Wolf. Otto Seyfert accompanied at the piano.

### La Guardia to Be Guest at Beethoven Association Celebration

Mayor Fiorello H. La Guardia of New York will be guest of honor and speaker at the Beethoven Association in celebration of its twentieth birthday at a dinner dance in the clubhouse on April 1. Bruno Walter, conductor, has also been invited to be a guest of honor. Entertainment will include music by Beethoven and Mozart. A novel feature will be the appearance of the "Boogie-Woogie" pianists from a New York night club.

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## American Music at the Fair

THE preliminary flare-up over American music at the New York World's Fair may have been as premature as much else that has been bandied about in advance of authorized statements from the Exposition's music department, but probably only good will result. The subject is one concerning which sober thinking is to be enjoined. It would not be difficult to do American music more harm than good by approaching it with the premise of the chauvinist who would require audiences to listen to the native product, irrespective of whether it was to their liking.

Certainly nothing could be more un-American than to resort to any sort of compulsion in behalf of home compositions, good, bad or indifferent, irrespective of whether this was compulsion on the conductor, the performer or the listener. If something of the kind has been practiced abroad in connection with festivals or special programs, the more reason that it should not take root in this country. Freedom of choice is surely as much the right of a program-maker as it is of those who may attend or remain away from a program because it attracts or repels them. Certainly, conductors ought to want to conduct, and performers ought to want to perform, the music of the country to which they are directing their appeal. But they should do this according to their own convictions as to the worth and the effectiveness of the music they undertake to present. And they must consider their audiences.

That there should be ample representation of America's music at the Fair all are agreed. But no such ready agreement is likely when there is discussion of what American compositions should be performed. Recommendations, whether from an individual or a committee, can scarcely be re-

## MUSICAL AMERICA for March 25, 1939

garded as binding. But they should not be discouraged. Out of the co-operation that has been offered the Fair's music department, something worth while should result, provided, of course, it remains on the basis of co-operation rather than controversy.

## Opera at the Same Old Stand

OFFICIAL announcement that the Metropolitan Opera Association has leased the Metropolitan Opera House from the Metropolitan Opera & Real Estate Company for another season of sixteen weeks occasions no surprise. There is little talk today of a new opera house. The Rockefeller Centre plan having long since gone by the board, both the opera management and the opera clientele have seemed reasonably happy in the old house, which, as a matter of reckoning in years, is not really so old, though it is more antiquated in its backstage arrangements than some European theatres that were built much earlier. The stage managers continue to have their special problems. The dressing rooms are not what artists expect in this enlightened and well-ventilated era. There remain the blind seats from which patrons can see only part of the stage. Scenery has to be hauled to and from storage and is snowed and rained on as it is piled against the back of the house on Seventh Avenue.

In Europe, where opera houses often are government or municipal buildings, or where they operate under subsidies, some of the apparently insoluble problems of the Metropolitan would almost certainly have been solved. All or part of a building across Thirty-ninth or Fortieth street might have been taken over for the storage of scenery, with an overhead or underground connection, sheltered from the elements. The stage would have been reconstructed, as it was in the much older Staatsoper in Berlin. The old dressing rooms would have been replaced by new ones differently designed and probably differently placed. The blind seats would have been torn out, on the assumption that it is better to reduce the seating capacity of the house than to have disgruntled patrons. Conceivably something would also have been done about the orchestra pit, if only to keep the bass drum from sounding like a cannon shot each time it is struck, while the finer nuances of string playing can scarcely be detected in many parts of the house.

But in New York, where the words "opera" and "Metropolitan" long since came to be regarded as one and the same, the defects of the house are taken for granted. The Metropolitan is thought of primarily as a haunt of magical memories. The worries of conductors, the headaches of stage managers, the despairs of technicians are of little concern for the subscribers. They love the glamor that is associated with past fame and revel in memories of performances that seem more miraculous the further they retreat from the realities of the day. For many an opera patron, it seems fair to say that although he expects the films he sees to be exhibited in the most modern surroundings, when he turns to 'Aida' or 'Tristan' he is more than content to find opera doing business at the same old stand.

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## Personalities



Leopold Stokowski, Who Has Recently Conducted in the West, Is Seen on a Visit to the Seattle Art Museum, Evincing an Interest in Oriental Art

**Strauss**—It is rumored that Richard Strauss is at work on the musical score of an accompaniment to a film entitled 'Munich', the composer's native city.

**Schuster**—Instead of collecting stamps or manuscripts or autographs, Joseph Schuster, first 'cellist of the Philharmonic-Symphony, collects 'cello bows. "France", he says, "is to bows what Italy has been to instruments of the violin family."

**Melchior**—While the Metropolitan Opera fulfilled its spring engagement in Boston, Lauritz Melchior celebrated two occasions. He made his 150th appearance as Tristan, and sang Siegmund on his birthday, March 20.

**Rosenthal**—Declaring that he will never return to his native Austria, Moriz Rosenthal has announced his intention of becoming an American citizen. "Conditions there are fearful!" he said. "Who can tell what will happen next?"

**Maeterlinck**—After the recent revival in Paris of the dramatic version of 'Pelléas et Mélisande', the author, Maurice Maeterlinck, said to an interviewer: "After all, I count for nothing in the creation of this hero and heroine. They are born, they live and they die entirely outside of my will."

**Sayao**—Following a recent concert appearance in Cincinnati, Bidu Sayao, soprano of the Metropolitan Opera, was initiated into the Cincinnati Alumnae Chapter of Delta Omicron, assisted by Alpha chapter of the Cincinnati College of Music, and Eta chapter at the Cincinnati Conservatory.

**Pinza**—"Small parts," declares Ezio Pinza, "they do not exist. All is important. If one is a sincere artist he brings all his powers to bear upon any role. There are many, many so-called small roles in opera which can be made to come to life more effectively than many leading parts."

**Martinelli**—Fulfilling a promise made many years ago, Giovanni Martinelli sang at the dedication of the Holy Name Church in Boston, of which his friend, Father Edward F. Ryan, is pastor. "It brought back memories of my youth," the singer said. "As a boy of eight, I first started singing in a choir in Padua."



## LOCAL ARTISTS GIVE PROGRAMS IN ITHACA

### Cornell University Orchestra Gives Annual Concert—Several Recitalists Appear

ITHACA, N. Y., March 20.—February might well have been celebrated as Home-Talent Month in Ithaca, with performances solely by local artists and organizations. The Cornell University orchestra offered on Feb. 14 its annual program during Farm and Home Week, under George Louis Coleman. It played the overture to Verdi's 'La Forza del Destino'; two movements from Bizet's 'L'Arlésienne' Suite, No. 2; three melodious pieces for strings, a medley from 'The Mikado', and Elgar's march 'Pomp and Circumstance'. The soloist was Thomas Tracy, Cornell baritone, who, accompanied by Luther Noss, sang a Mozart aria and three modern songs.

In the Sunday afternoon series at Willard Straight Hall four concerts took place, those by Nelson Magill, baritone, on Jan. 29; by Ronald Ingalls, violinist of the Cornell music department, with Helen Guerlac at the piano, on Feb. 5; that on Feb. 12 by Andrew C. Haigh and Ida Deck Haigh, in two-piano recital, and a program by a string quartet composed of Ronald Ingalls, Vitold Arnett, Paul Gelrud, and Richard Leighton, played on Feb. 19.

Maria Matyas, formerly of the Chicago City Opera Company, took part in the Spanish Fiesta on Feb. 18, a benefit for war orphans.

On Feb. 5 the fifty-voice choir of the First Methodist Church presented Henry Vincent's cantata, 'The Prodigal Son', with Mrs. Alice A. Price directing, Louis C. Titcomb at the organ and Mrs. Sidney Landon at the piano. Soloists were Katherine Schuler, Cora Key Breary, Mrs. Albert I. Van Atta, Fred Vaughn, and Frank Brophy.

Walter Beeler conducted the Ithaca College Band on Feb. 12 in a symphonic program: Schubert's 'Unfinished', Bach's C Major Toccata and Fugue, Ravel's 'Bolero', the prelude to 'Die Meistersinger' and the 'Siegfried Idyll'.  
J. MURRAY BARBOUR

### BALTIMORE WELCOMES CHAMBER MUSIC PLAYERS

#### Treble Clef Club Offers American Works—Pro Arte Quartet Appears in Peabody Recital Series

BALTIMORE, March 20.—The Treble Clef Club, Herbert J. Austin director, and Leroy Evans, accompanist, assisted by Martha Gwinn and Ethel Martien Blackwell duo-pianists, offered an interesting program on March 8 at the Peabody Conservatory of Music Auditorium. Compositions by Werner Josten, Albert Stoessel, Frances McCollin, and the late Charles Griffes were included.

Sylvia Meyer, harpist, George Wargo, violist, Pasquale Tallarico, pianist, with Leroy Evans as accompanist, gave the seventeenth Peabody recital on March 3 before a large audience.

The Pro Arte Quartet gave the eighteenth recital at the Peabody Conservatory of Music on March 10. Milhaud's Quartet in B Flat, the lengthy D Major Quartet by César Franck and a sparkling Haydn work offered rich substance.

The Baltimore Music Club, of which Mrs. Franklin Onion is president, had as guest speakers Dr. and Mrs. Henry

**Let the Eagle Scream!**  
(Headline) Three American Operas Produced at Metropolitan. 'Temple Dancer' Displays Lofty Musicianship—J. C. Breil's 'Legend' Found Destitute of Merit—Cadman's 'Shanewis' Eagerly Welcomed.  
1919

**America for the Americans**  
Edward Johnson, the American tenor, has been engaged as a member of the Chicago Opera Association for next season. Mr. Johnson will come to America fresh from ten years of experience in opera and concert in Europe.  
1919

**Income Tax!**  
The contribution of Caruso to the support of his adopted country is reported to exceed \$150,000. He held an informal reception in the office of the income tax collector of his district, so anxious were the employees "to meet Caruso".  
1919

**Closing the Season**  
Bostonians Bid Goodbye to Gotham. The program included Saint-Saëns's Third Symphony, Symphonic Piece from 'La Rédemption' by Franck; Concerto for Violin, Flute, Oboe and Trumpet with Harpsichord, by Bach; 'Sadko' Tone Picture No. 5, Rimsky-Korsakoff; Overture to 'Der Freischütz' by Weber.  
1919

**So?**  
The war, with its two effects of cutting off the supply of music from Europe and of awakening a nationalistic spirit in the United States, has inaugurated a new era for the American interpretative and creative artist.  
1919

**Hot Musicians!**  
(Headline) Frijsh and Bauer Melt Bostonians. Soprano Gives Engrossing Recital While Pianist Delves into Ancient Music for His Unique Program.  
1919

E. Sigerist, who spoke on 'Mediaeval Music in Medicine' on March 11, at the Belvedere. Julia Peters, soprano, with George Bolek at the piano, delighted the audience.

Emmanuel Wad, Danish pianist long associated with local musical life, began his series of lecture recitals at the Alcazar on March 3. The six programs to be given weekly will present information on the works of Beethoven, Schumann, Chopin and Grieg. Richard Goodman, pianist, appeared in a recital at Ridgely Hall on Feb. 28. F. C. B.

### SWOBODA SHARES BATON OF TORONTO SYMPHONY

#### Conducts Orchestra in Music by Dvorak and Smetana at Debut in North America

TORONTO, March 18.—Dr. Henry Swoboda, conductor from Prague, shared the podium before the Toronto Symphony on Feb. 21 with Sir Ernest MacMillan. It was Dr. Swoboda's first appearance on the North American continent.

Sir Ernest opened the program with Mozart's 'Eine Kleine Nachtmusik', then turned the baton over to Dr. Swoboda who gave vigorous and inspired



#### TWO OF A TRIO OF NATIVE OPERAS

Scenes from Two of the Trilogy of American Works Given at the Metropolitan. Above, in 'The Legend' by Joseph Carl Breil, Count Stackareff, Right (Louis D'Angelo), Celebrates the Betrothal of Carmelita (Rosa Ponselle) and Stephen (Paul Althouse)

Right: In 'The Temple Dancer' by John Adam Hugo, the Dancer (Florence Easton) Bids the Guard (Morgan Kingstons) for Mercy



boda who gave vigorous and inspired readings of Dvorak's Slavonic Dances, Nos. 6 and 8; the 'Husitska' Overture and Smetana's symphonic poem 'Die Moldau'. The orchestra responded to his indications with precision and the guest enjoyed the whole-hearted cooperation of the ensemble, recreating in

turn the music of his countrymen with that color and poetry inherent within it. Dr. MacMillan returned to the conductor's stand for a performance of Brahms's Second Symphony. The audience was large and enthusiastic in its reception of each conductor's interpretations.

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## AMERICAN ARTISTS APPEAR IN BERLIN

### Edouard Grobe Gives Recital and Culmer Makes Her Debut with Landes Orchestra

BERLIN, March 15.—Edouard Grobe of New York, tenor, accompanied by Coenraad V. Bos, gave a recital of familiar Lieder at Bechstein Hall on Feb. 10 and made a very favorable impression. The range and natural quality of his voice, his very commendable German diction, and his poise and seriousness indicated a career of great promise, either as a Lieder singer or in the more glamorous field of the stage. Mr. Grobe extended his program with several arias that earned him very warm applause, especially from the many theatrical agents in the audience who are always greatly interested in young artists (especially tenors) of Mr. Grobe's attainments and natural gifts. Mr. Bos was very enthusiastically welcomed by many old friends and admirers who are still unreconciled to his long absences from Berlin.

George Walter, one of the most noted Bach and oratorio singers in Germany, where he has made his home for many years, gave a Goethe-Schubert program at the Singakademie on Feb. 17, assisted by his talented young daughter and pupil, Lisa Walter, of the Civic Opera in Breslau. Mr. Walter always brings perfection of style to any music he essays, and though Schubert is not quite so much of his kingdom as Bach and Schütz, his unfailing sense of proportion and design, coupled with a delicate humor, lent great charm and interest to a program of songs which in the hands of a lesser artist would have suffered from a monotony of mood. Miss Walter's warm mezzo voice and the technical facility with which she uses it, recently won her acclaim at the State Opera when she appeared in the new Wagner-Regeny opera, 'Die Buerger von Calais'. Her Lieder singing also showed an astonishing maturity for so young an artist.

Mrs. Antonio Lora (Edna Wiese), has just been engaged at the State Opera in Cologne.

#### Aniceta Shea to Broadcast

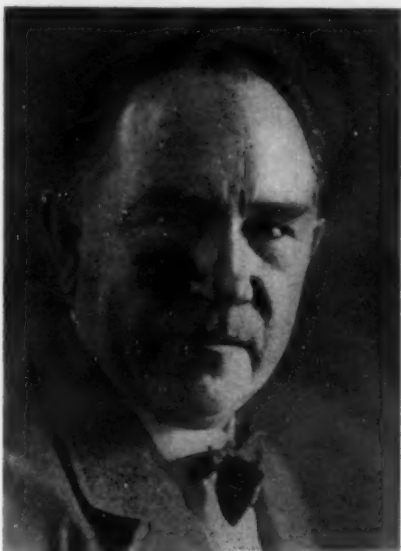
Aniceta Shea of New York, who has been in Berlin several months preparing operatic roles under the direction of Charlotte Gadske-Busch, has been engaged for a number of concerts to be broadcast overseas by the German Short Wave Station.

Mary Ann Culmer of Indianapolis, who has been studying conducting at the Leipzig Conservatory under professors Davisson and Hermann Abendroth, made her first appearance in Berlin as orchestral conductor at a concert with the Berlin Landes Orchestra in the Singakademie on Jan. 29. Her dynamic enthusiasm, the precision of her beat, the thorough musical equipment that she obviously brought to her task, and the spontaneity and temperament that marked her readings of such diverse works as Mozart's Symphony in G Minor, Strauss's 'Don Juan', Berlioz's 'Roman Carnival' overture, and Franck's Symphony in D Minor, won her a veritable triumph, which was warmly seconded by the members of the orchestra who were apparently as fascinated by her able achievements as the public.

#### Ban on Women Players Lifted

The ovation tendered Miss Culmer was especially noteworthy in view of the fact that the Germans have always had a deep-seated prejudice against women

in the orchestra. With the exception of the occasional employment of women harpists in theatre orchestras, they are strictly excluded from orchestral organizations in Germany. It was therefore interesting to note from a speech made



George Walter

recently by Dr. Peter Raabe, president of the Reichs Music Chamber, that owing to the scarcity of young talent in the ranks of orchestral players, the hitherto unwritten law against the employment of women players will be relaxed in future.

In the course of his very sensible and enlightening talk, Raabe touched on the knotty problem of light music and the

## MEMPHIS ATTENDS WEALTH OF EVENTS

### Beethoven Club Chorus, Visits of Rubinstein and Coolidge Quartet Highlights

MEMPHIS, March 20.—After a leisurely beginning the musical season burst into an active fortnight with many more events to come during the rest of the month. The Women's Chorus of the Beethoven Club sang two groups of songs by American composers, Joseph Clokey and Randall Thompson, while two pianists and two singers presented compositions by MacDowell, Griffes and others, on Feb. 19.

On Feb. 24 the Coolidge String Quartet was presented in the Hardie Auditorium of Southwestern College as a gift to the city from the Coolidge Foundation of the Library of Congress. The players gave outstanding performances of the Beethoven Op. 18, No. 5, Hindemith's Third Quartet, the 'Sketches on Indian Themes' by Griffes and the G Major by Hummel.

On Feb. 25 'An Evening in Cathay' was performed by the Chinese players now touring the country.

On the 27th Myron Myers gave his second piano recital of the season at the Memphis College of Music, where he is artist teacher of his instrument. He essayed a very difficult program including a group of Godowsky settings of the music of Bach and Loeilly, a Mozart sonata, the Brahms-Handel Variations and a group of Griffes and Rachmaninoff.

Feb. 28 brought Arthur Poister to the Ellis Auditorium under the auspices of the Tennessee Chapter of the American



Mary Ann Culmer

almost total lack of good music of this type in Germany today. He furthermore warned those officials who exercise almost absolute power over program making, that the greatness of the music ennobled the text and no one therefore had the right to ban great master works from public performance in Germany because in his opinion the text no longer conformed to State's cultural or political ideals. In closing, he once more stressed the fact that culture cannot be forcibly grafted on any people or class, and to attempt to serve the same musical fare to every German, irrespective of his cultural and intellectual background, his previous occupation with music, his age and the circle in which he moves, is nothing short of barbarism.

GERALDINE DE COURCY

Guild of Organists in a very successful recital on the too seldom used organ in this hall. The lights were up again next evening for Martha Graham, who gave a magnificent performance of her 'American Saga'.

The climax of this period came with the appearance of Artur Rubinstein in a piano recital in the Civic Concert Series of the Beethoven Club, also at Ellis Auditorium. He opened with the Prelude, Chorale and Fugue of Franck and followed with the Beethoven Sonata, 'Les Adieux'. Then came an astonishing performance of the greater part of Stravinsky's 'Petrouchka'. It made an effective vehicle for the pianist.

BURNET C. TUTHILL

### Risë Stevens Married to Hungarian Stage and Screen Actor

Risë Stevens, American mezzo-soprano, who joined the ranks of the Metropolitan Opera during the past season, has been married for three months to Walter Szurowy, Hungarian stage and screen actor, it became known last week. Miss Stevens, who is the daughter of Mr. and Mrs. Christian Steenberg of New York, met her husband while she was singing in opera in Prague and he was acting at the German Theatre there. Miss Stevens was born in New York and made her first operatic appearance with the New York Opera Comique in 'The Bartered Bride' in 1931. She had been a pupil of Mme. Anna Schoen-René at the Juilliard School of Music. She was offered a contract at the Metropolitan at that time but preferred to gain experience in Europe first. Besides Prague, she has sung in Turin, Vienna and Buenos Aires. Her debut at the Metropolitan was made as Mignon on Dec. 17, 1938.

## WINNIPEG RECITALS MARKED BY VARIETY

### Gilbert and Sullivan Operettas, Choral Lists and Chamber Music Given

WINNIPEG, March 20. — The University of Manitoba Glee Club presented four successful performances of 'Iolanthe' by Gilbert and Sullivan from Feb. 8 and 11 in the concert hall of the Auditorium. Winona Lightcap was in charge of music.

The Winnipeg Boys' Choir and the Junior Male Voice Choir under Ethel Kinley presented the program for the Women's Musical Club on Jan. 23.

#### Bartlett and Robertson Play

Ethel Bartlett and Rae Robertson appeared in a recital of music for two pianos on Jan. 30.

The Winnipeg Chamber Orchestra, Frank Thorolfson conductor, made its initial appearance of the season on Feb. 1. The program featured the works of Bach, Grieg, Frank Bridge and Holst.

The Canadian Trio, the Nelson sisters of Winnipeg, Anna pianist, Ida violinist, and Zara 'cellist, was given a warm hearted welcome on Feb. 6 in the Walker Theatre.

Vitya Vronsky and Victor Babin, duo-pianists, were the guest artists of church organizations.

'The Mikado', by Gilbert and Sullivan, was chosen by the Daniel McIntyre Collegiate Institute for its annual opera performance. The opera was presented with alternating casts from Feb. 7 to 10 in the school auditorium. Lola Smith was the director, assisted by Florence Long, Muriel Jerrard and A. H. Hoole.

The seventh concert of the 1938-'39 Celebrity Series was given on Feb. 13 by the Comedian Harmonists. Sidor Belarsky, bass, and Leah Deganih gave a program in the Starland Theatre on Feb. 12. Sylvia Marshall was the pianist. Richard Tauber, tenor, made his first local appearance on Feb. 20 giving the eighth of the seasons Celebrity Concert Series. Percy Kahn was the accompanist. MARY MONCRIEFF

## TOLEDO SEES BALLETS

### Schnabel Haired in Local Debut—Vronsky and Babin Heard

TOLEDO, March 20.—Trudi Schoop and her ballet scored such a popular success in 'The Blonde Marie', given in the Art Museum recently, that Blake More Godwin, director, and Mary Van Doren, head of the music department, have planned an extra night of ballet, scheduled for this week. The Monte Carlo Ballet Russe will be featured in 'Coppelia', 'The Blue Bird' and 'Gaité Parisienne'.

Two other performances which drew crowds to the Peristyle recently were given by Vronsky and Babin, and the St. Louis Symphony. Artur Schnabel's Toledo debut was undoubtedly the highest point of the musical season. With no concessions to popular taste, Mr. Schnabel nevertheless retained the rapt enthusiasm of his audience throughout four long sonatas of Schubert, Mozart, Weber and Beethoven. H. M. C.

### Mozart Boy's Choir to Sail for Australia

Completing a tour of sixty-one cities in twenty-six states under the baton of Dr. Georg Gruber, the Mozart Boy's Choir will sail from San Francisco on March 25 for engagements in Hawaii and Australia.



# CONCERTS: Four 'Cellists Give Programs in Fortnight

(Continued from page 14)

Brahms's 'Sapphic Ode' was well sung. Of the Wolf songs, 'Verborgtheit' was the best sung as it is the best, materially. The audience received Mme. Tuma most cordially and compelled her to give numerous encores. H.

## Piatigorsky Returns in Recital

Gregor Piatigorsky, 'cellist. Valentin Pavlovsky, accompanist. Town Hall, March 6, evening.

Sonata ..... Handel  
Sonata in A Major, Op. 69 ..... Mozart  
Introduction et Polonaise Brillante, Op. 3 ..... Chopin  
Sonate ..... Debussy  
'Oriental' ..... Karjinsky  
Scherzo ..... Piatigorsky  
'Pièce en forme de Habanera' ..... Ravel  
'La Campanella' ..... Paganini

Mr. Piatigorsky was in sovereign form for this recital, and he had chosen a program which enabled him to display to the full those technical resources and tonal colorings which make him one of the most exciting of 'cellists. Handel's slow movements have a stately nobility quite unique in its way, and Mr. Piatigorsky played the opening largo of the sonata on this program with a round, luscious sonority and caressing touch of phrase, which if not always quite in style were beautiful to listen to. In the allegros his crisp, firm agility and decisive attack brought out the stirring virility of Handel's music.

Mozart's charming Sonatine was in an entirely different vein, with touches of the rococo in its ornamentation. In it, Mr. Piatigorsky lightened his tone and succeeded admirably in catching the spirit of the work, especially in the charming minuetto. From Mozart he passed chronologically to Beethoven and thence to Chopin and Debussy, who represented an interesting contrast in treatment of the instrument. The Debussy sonata, a piece for epicures, is one of the most fascinating works of its kind, extremely subtle in its apparent disregard for flat-toning sounds but charged with rhythmic and harmonic ingeniousness. The last group gave scope to the soloist's virtuosity. Valentin Pavlovsky was a skilled accompanist, though he might have used a little less pedal occasionally. The audience was large and enthusiastic. S.

## Maurice Eisenberg Plays Debussy 'Berceuse Heroïque'

Maurice Eisenberg, 'cellist. Harry Kaufman, accompanist. Town Hall, March 4, evening:

Sonata in E Minor for 'cello and piano ..... Brahms  
Suite in G Major for 'cello alone ..... Bach  
Sonata in G Major ..... Bréval-Alexanian  
'Berceuse Heroïque' ..... Debussy-Eisenberg  
'Moto Perpetuo' ..... Albeniz  
'Zapateado' ..... Sarasate

Mr. Eisenberg belongs to that group of musicians who are winning an increasing place in the regard of the music public for the 'cello as a solo instrument, and his interesting and well-balanced program at this recital served to remind his listeners of the beautiful music that has been written for it. Perhaps because he began his recital with a bold and heroic performance of Brahms's E Minor Sonata, Mr. Eisenberg's playing was on a large scale on this occasion, and his tone rich and full-bodied. His playing would have benefited in places by a touch of restraint and greater finish, but it was always eloquent.

In both of his 'cello sonatas Brahms indulges himself in gnarled and crabbed passages which tax the performer to the utmost, often with seeming perversity, yet with rich rewards once their intricacy has been resolved. These rewards were Mr. Eisenberg's and those of his excellent accompanist, Mr. Kaufman. The E Minor Sonata is composed in that proud, almost defiant style which is peculiar to Brahms. Mr. Eisenberg took its wide leaps with powerful assurance and kept its rich passages in the low register clear and expressive. The wonderful allegretto was deftly played and the elan of the final allegro brought an immediate response from his



Gregor Piatigorsky



Maurice Eisenberg



Joseph Schuster



Marcel Hubert

listeners. After the Bach suite and the Bréval Sonata came a coloristic group of works in high relief to the earlier portion of the program. The audience was enthusiastic. S.

## Marcel Hubert Gives 'Cello Recital

Marcel Hubert, 'cellist; assisting artist, Yvonne Hubert, pianist; Town Hall, March 10, evening:

Sonata in G Minor ..... Rachmaninoff  
Concerto in D ..... Haydn  
Stücke im Volkston, Op. 102 ..... Schumann  
Intermezzo from 'Goyescas' ..... Granados  
Pièce ..... Boulanger  
Adagio and Rondo ..... Weber-Piatigorsky

The Rachmaninoff Sonata stresses, not unnaturally, the piano, played upon this occasion by the 'cellist's sister, but it also afforded many opportunities to appraise the tonal warmth, sensitivity and refinement of Mr. Hubert's playing. Frequently in the Andante, and in the Allegro Scherzando, occasion was given to reveal technical dexterity, grace and a feeling for the sentiment and lyricism of the music—occasions which Mr. Hubert seized upon with rare credit to himself. He was fortunate, too, in the collaboration of Miss Hubert, for she fulfilled a difficult assignment with much skill.

Musicianship and tonal beauty were again notably evident in the Haydn Concerto and Schumann Stücke, which were played with taste and discerning judgment. The former received a more dramatic interpretation than is commonly put upon it; but the music rewards such devoted application as that evinced by Mr. Hubert up this occasion. Grateful also to the instrument, were the Granados, Weber and Boulanger pieces and a large audience welcomed the 'cellist's readings throughout the evening, with applause. W.

## Schuster Plays Boccherini and Reger

Joseph Schuster, 'cellist; Arpad Sandor, accompanist; Town Hall, March 17, evening:

Sonata in A; Concerto in B Flat ..... Boccherini  
Suite in B Minor ..... Reger  
'La Folia' ..... Correlli  
'Le Jeudi Saint à Minuit' ..... Turina  
'Serenata Napoletana' ..... Scambati  
'Song without Words' ..... Mendelssohn  
Rondo ..... Weber-Piatigorsky

Mr. Schuster, who is first 'cellist of the New York Philharmonic-Symphony and who has appeared in the capacity of recitalist upon previous occasions in this and other halls, added another leaf to his laurels by the musicianly qualities of his performances at this recital.

It is redundant by now to say that the 'cellist possesses a mastery of technique, a pleasing and full tone employed to excellent advantage, for he would not occupy the high place among musicians that he does were not these things to be found continually at his service. As an established artist then, interest was focused upon the interpretative aspects of his playing. In this respect Mr. Schuster devised his program shrewdly and with a keen eye to his own advantage. The two Boccherini works which opened the program proved admirable vehicles for his artistry. The slow movement of the Concerto was especially well played, Mr. Schuster shaping his phrases with sensitivity, and the finale, Rondo—Allegro, with the Casals cadenza, had both sweep and vigor.

The Reger Suite for 'cello alone, lent it-

self well to his instrument and the frankly open and melodic quality of the music proved distinctly suited to his style. The Praeludium proved more than a technical exercise, the Gavotte had a delicate flavoring of the archaic, the Largo was played with notable restraint and sincerity, and the final Gigue was tossed off with abandon. Mr. Sandor's accompaniments in the Boccherini, Corelli and shorter pieces, were worth high praise. Mr. Schuster made his recital an occasion for absorbed interest on the part of a capacity audience. W.

## Flagstad Sings at Benefit Recital

Kirsten Flagstad, soprano. Edwin McArthur, accompanist. Carnegie Hall, March 6, evening:

'Sommi Dei' ..... Handel-Bibb  
'Wonne der Wehmuth' ..... Beethoven  
'Willst du Dein Herz'; 'Mein Gläubiges Herz' ..... Bach  
'Stille Thüränen'; 'Die Lotusblume'; 'Er, der Herrliche' ..... Schumann  
'Sind es Schmerzen?'; 'Erinnerung' ..... Brahms  
'Mainatt'; 'Der Skrag en Fugl' ..... Sinding  
'Mänen Hänger' ..... Hannikainen  
'Skogduvurs Toner' ..... Merikanto  
'Og Se, Hun Kom!' 'Es Naht der Herbst' ..... Jordan  
'Seitdem dein Augen'; 'Allerseelen'; 'Wiegenlied'; 'Cacelie' ..... Strauss

New superlatives would have to be manufactured to describe adequately the magnificence of Mme. Flagstad's singing of this program. From beginning to end there was no single number that fell below the high standard she set in the first five minutes. Not unnaturally, she created a more persuasive mood in the Scandinavian songs, several of which were re-demanded. Both the Jordan songs, which were beautifully done, and Merikanto's 'Wood-pigeon's Call', an exquisite song, were perfect pieces of singing in every respect. In this and Schumann's 'Die Lotusblume' especially, Mme. Flagstad's ability to reduce the calibre of her huge voice to very small proportions, was remarkable. The audience was one of a distinction not seen in a long time, and it applauded vociferously. The recital was for the benefit of the Society of St. Johnland. H.

## Norman Roland Gives First Recital

Norman Roland, baritone, who has sung in opera, gave his first New York recital at the Town Hall on the afternoon of March 7, with the assistance of Nils Nelson as accompanist. A cordially disposed audience heard a program that covered a wide range of song literature.

The first group consisted of airs by Bononcini, Scarlatti and Mozart in Italian and by Bach in German, while in the closing group in English Handel was represented by 'Silent Worship' and Haydn, by 'She never told her love', with the English folksong 'The Crystal Stream', as arranged by Cecil Sharp, 'Silent Moon' by Vaughan Williams and 'Drake's Drum' by Healey Willan ending the list. In between were German songs by Beethoven, Schubert, Brahms and Marx, French songs by Duparc and Fourdrain, with an arrangement by F. Keel of the old French air 'Jardin d'amour', and the aria, 'Nemico della patria' from Giordano's 'Andrea Chénier'.

In his singing of this program Mr. Roland disclosed a voice of good possibilities, the best tones of which at present are those of the upper middle register, which have a freedom and warmth and fulness not

found elsewhere in its range. Inadequate schooling is obviously the cause of the constriction of the lower tones and the dryness and forcing in the higher part of the voice. A natural flair for effects was made evident, though this was not accompanied by any very deep penetration of the spirit of the songs taken in hand. Mr. Nelson provided commendable cooperation. C.

## Perolé Quartet in Series

The second concert in the Intimate Chamber Music Series at the Carnegie Chamber Music Hall was provided on the evening of March 10 by the Perolé Quartet, composed of Joseph Coleman, first violinist; David Mankovitz, second violinist; Lillian Fuchs, violist, and Ernst Silberstein, 'cellist. This organization is to alternate with the Busch Quartet in the six concerts of the series.

The program consisted of Mozart's Quartet in G (K 387), Rieti's Quartet in F and the Brahms Clarinet Quintet in B Minor, Op. 115, with Simeon Bellison as the clarinetist. These works were all performed with admirable understanding and projection of the spirit of the music and with finely adjusted tonal balance. In the Brahms quintet Mr. Bellison handled the clarinet part with noteworthy artistic discretion and taste. A large and obviously pleased audience was in attendance. C.

## Busch and Serkin Give Second Recital

Adolf Busch, violinist; Rudolf Serkin, pianist; Town Hall, March 11, afternoon:

Sonata in E Minor, Op. 36 ..... Busoni  
Sonata in D (K.306) ..... Mozart  
Sonata in C Minor, Op. 30, No. 2 ..... Beethoven

The second of these artists' recitals offered as a lure to the more concert-wise devotees of chamber music, the Busoni Sonata, seldom-heard and, as it proved, unjustly so, for by the breadth of its sentiment, the brilliance of its treatment, and other obvious merits of its music, the work rates more frequent performance. It possesses a loftiness of vision, an energy and impact not frequently to be found in the more recent works in this form. Needless to say, it was read with a keen comprehension of its worth. The variations that complete the composition were informed with the deep and meditative significance that the composer intended. The two artists gave a polished performance and one marked by lucidity, yet imbued with feeling and fire.

The Mozart Sonata displayed to full advantage the exquisitely adjusted balance achieved by Mr. Busch and Mr. Serkin. Their phrasing was meticulous and the lights and darks of the composition were drawn in deft, sure strokes, contributing to a performance that was remarkable for the perfection of its parts as well as the sum of them. The Beethoven Sonata rounded an afternoon of cumulative enthusiasms. W.

## Lafayette Singers Give Concert

The Lafayette Singers from Lafayette College, John Warren Erb, conductor, gave their annual concert in the Town Hall on the evening of March 11. Thomas Edwin Yerger was assistant conductor. Frederick Jencks, baritone, was soloist; Donald Yeager, flutist, provided an obbligato and there was a string orchestra accompaniment to several of the numbers.

The program, covering a wide range of time and place, opened with three Russian religious pieces by Bortnianski, Kastalsky and Lvovsky, all of which were sung with excellent choral technique and fine tone. The last of the three, 'Gospodi Pomiloi' from the Greek Ritual, was particularly well done. The second choral group was by Jacob Handl, Palestrina, Buxtehude, Hassler and Bach, all sacred in content and all well given. An excerpt from Bach's 'Peasant Cantata' was the main item of the third group, which also contained a Hampshire folksong and a 'Celtic' Hymn by

(Continued on page 26)





# Ray Lev

American  
Pianist

"....an artist of power and intensity,  
poetic fervor and musical insight."

—Lawrence Gilman,  
New York Herald-Tribune

## New York

"Miss Lev's playing was intelligent, technically brilliant and propelled with exciting elan. A fund of heartfelt poetry marked the performances of the Chopin. The arabesques of the impromptu were not only of virtuoso caliber but most diaphanous in tonal structure."

—Times

"She commands a formidable technical skill, a wide variety of dynamic gradations, keen rhythmic sensitivity, and genuine musicality. Her performance of Bach's Chromatic Fantasy and Fugue was impressive for the directness and strength, the clear, firm tracing of the recitatives in the fantasy, the steady march of the fugue."

—Sun

"She re-creates the music of the masters when she plays. Last night New York heard her once again, and Town Hall was crowded. She played with staggering aplomb, with richness of tone quality, and dynamic shadings that were both intelligent and thrilling."

—Evening Journal

## London

"Ray Lev treated her subject matter with sensitiveness of touch that produced effects almost orchestral in their diversity. Clarity and transparency remained the chief considerations throughout."

—Sunday Times

"A player of great musical imagination. Ray Lev belongs to the category of pianists who favor the grand manner. In the Beethoven there was astonishing power and beauty. The pianist's talents are by no means confined to one style of music."

—Morning Post

## Paris

"Miss Lev's technical power is also accompanied by delicacy, and she can treat a piece with fingers of velvet. Her success in Franck's Prelude, Chorale and Fugue astounded us by its quality. We left the Hall convinced that Ray Lev can scale any heights."

—Journal des Debats

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—Pitts Sanborn, New York World-Telegram, Feb. 23, 1939

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Violin

**IMRE POGANY**

Violin

**ZOLTAN KURTHY**

Viola

**JOSEPH SCHUSTER**

Cello

### HERALD-TRIBUNE

"The playing of these excellent musicians was tonally persuasive and their adjustment of dynamic values as well as their fidelity to the composer's intentions made for interpretations of a high order. A large demonstrative audience was present."

### SUN

"As a corrective for the kind of attenuated, over-refined quartet playing one repeatedly hears from certain celebrated ensembles, the vigor of the Messrs. Piastro, Pogany, Kurthy and Schuster was unquestionably stimulating. Their portrait of Schubert was a faithful and affecting one. A large audience punctuated the performance with unmistakable signs of approval."

### TIMES

"The new group acquitted itself with honor. There were many points of technical excellence. There was an experienced observance of well-established musical tenets. There was evidence of mature consideration of the problems of this medium. The audience received all it heard with unreserved enthusiasm."

### WORLD-TELEGRAM

"And it may be stated right off that similar ensembles had better look to their laurels, for this latest one has an excellent chance to monopolize the string quartet spotlight. Their performance last evening possessed certain qualities, such as remarkable team work, outstanding musicianship and deep and probing understanding of the various works. Such a specific matter as tone, individual and collective, was full, resonant, musical. And the individual and mass technics surely were to be praised highly."

### POST

"Those who came last night expecting to hear the various qualities of the Philharmonic-Strings in miniature were disappointed, for, in all departments—ensemble, intonation, style, etc.—the quartet is one that stands on its own merits as a quartet. In the hands of this organization, the popular belief that a quartet must be aged in the wood, is riding to an imminent fall. The Schubert Opus 161, for instance, is an acid test for a string quartet, but last night's group played it, not only adequately, but in a manner that set a high mark for other and more ancient organizations to shoot at."

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## INDIANAPOLIS MEN AIDED BY SOLOISTS

Margaret Halstead Sings with  
Symphony Under Baton of  
Fabien Sevitzky

INDIANAPOLIS, IND., March 20.—For its eighth pair of concerts on March 3 and 4, the Indianapolis Symphony, Fabien Sevitzky, conductor, presented Margaret Halstead, soprano, as soloist. The orchestral portion of the program was devoted to Schumann's Symphony No. 4 in D Minor, the Weber-Berlioz 'Invitation to the Waltz', Hadley's Symphonic Fantasia, and Elgar's Enigma Variations. Miss Halstead sang 'Senta's Ballad' from 'The Flying Dutchman', Schubert's 'Erlkönig', and Duparc's 'Invitation au Voyage'.

This was Miss Halstead's initial appearance in Indianapolis and her voice proved to be one of lyric beauty; it was admirably schooled and produced and her diction, whether she sang in French or German, was flawless. The singer won much applause and many recalls.

### Two Works New to City

Mr. Sevitzky conducted the Elgar and Hadley music with admirable recognition of their varying moods. The Schumann Symphony, dazzling in its rhythmic brilliance and searching in its poetic romanticism, received a notable interpretation. The orchestra read the scores with meticulous attention to the detail, resulting in superb performances. The Elgar and Hadley works were played for the first time in this city.

Other orchestral activities during the past week included two concerts at the



Margaret Halstead

Manual and Technical high schools, where 8000 children attended concerts. Out-of-town programs included one at the University of Illinois in Champaign on March 7, and on March 9 there were two programs in Lafayette, Ind., one for children in the afternoon and in the evening at Purdue University.

PAULINE SCHELLSCHMIDT

### Nelson Eddy Sings in St. Louis

ST. LOUIS, Mo., March 20.—Nelson Eddy sang in the Municipal Opera House on Feb. 22 before a large audience. His program included arias by Handel, Mozart and Montemezzi and songs in English. Theodore Paxon was his accompanist.

## CINCINNATI HEARS NEW BRITTEN WORK

Variations Given by Symphony  
Under Goossens—Tibbett  
Hailed as Soloist

CINCINNATI, March 20.—Lawrence Tibbett was the soloist with the Cincinnati Symphony for the pair of concerts played in Music Hall on March 3 and 4. The popular baritone was greeted by capacity audiences at each performance with Eugene Goossens, conductor, arranging an exceptionally fine and varied program, including a new work by Benjamin Britten, an Englishman.

Mr. Tibbett's contributions included the lovely serenade from Mozart's 'Don Giovanni', 'Deh, vieni alla finestra'; two excerpts from Mr. Goossens's opera 'Don Juan de Manara', scena, 'My Honored Father', from act one and the Serenade from act two; 'Vision Fugitive' from Massenet's opera 'Herodiade'; and three Wagnerian songs, 'Blick' ich umher' from 'Tannhäuser', 'Träume', and 'Wahn! Wahn! Überall Wahn!' from 'Die Meistersinger'. Needless to say Mr. Tibbett's performance was superior and the audience liked him so well that he was forced to sing 'The Evening Star' from 'Tannhäuser' as an encore. It was interesting to hear Mr. Tibbett presenting Mr. Goossens's two excerpts since it was he who sang the role in England last year.

Orchestrally speaking there was a new work heard at these concerts, Variations for string orchestra on a theme by Bridge, written by Benjamin Britten, a young English composer. The work displays a real talent in its original harmonies and in the illustrative music which clearly follows the mood suggested by the titles of the variations. The orchestra was heard to advantage in this as well as in the beautiful Mozart Symphony No. 40 in G Minor and Tchaikovsky's 'March Slav'.

VALERIE ADLER

## CINCINNATI WELCOMES EDDY AND SCHNABEL

Baritone and Pianist Offer Programs  
Before Capacity Audiences  
at Recitals

CINCINNATI, March 20.—Nelson Eddy, baritone, came to Cincinnati on March 1 and was greeted by an audience that overflowed on to the stage of Taft Auditorium. The program which Mr. Eddy offered was nicely balanced and well presented. Mr. Eddy opened his program with a group of classical Italian arias which included Mozart's 'Se Vuol Ballare' from the 'Marriage of Figaro'. Among others his interpretation of the lovely Brahms song 'Die Mainacht' was superb, as was also his singing of Fauré's 'Clair de Lune' and Coningsby Clark's 'The Blind Ploughman'. In addition to supplying Mr. Eddy with fine accompaniments, Theodore Paxon gave a good performance of Beethoven's 'Moonlight' Sonata.

Continuing the College of Music Series of piano recitals, Artur Schnabel was heard in Taft Auditorium on March 5. His program was definitely for the serious music lover and musician, and included sonatas by Schubert, the B Flat Major and B Major, and two by Mozart in F Major and A Minor. The Schubert sonatas were not very familiar, but they were so beautiful that one wished to hear them oftener. The most exquisite playing of the after-

noon seemed to be in the delicate phrases of the Rondo of the Schubert D Major. The recital was one of technical perfection.

V. A.

## BALTIMORE HAILS THREE ORCHESTRAS

Philadelphians Appear Under  
Enesco—Kindler, Jansen  
Lead Forces

BALTIMORE, March 20.—The Philadelphia Orchestra concert of March 1 at the Lyric Theatre offered the opportunity of observing Georges Enesco in the triple capacity of solo violinist, composer and conductor. He played Brahms's Violin Concerto in vigorous style; his Symphony in E Flat and Roumanian Rhapsody aroused enthusiasm; and his conducting, while not picturesque, gave evidence of forceful control. Saul Caston, as associate conductor for the orchestra, read the Brahms 'Academic Festival' Overture fluently.

The National Symphony with Hans Kindler conducting, played Brahms's 'Tragic' Overture and Sibelius's Symphony No. 5 with fine understanding of values at the Lyric on March 1. Walter Gieseke, as solo pianist, offered a memorable interpretation of Beethoven's E Flat Concerto.

The Baltimore Symphony, Werner Janssen, conductor, at its fifth adult concert on March 5 at the Lyric offered an all-Tchaikovsky program before a record audience. The popular appeal of the program brought a crowd of standees who cheered the conductor and orchestra. The fine playing of the orchestra was a credit to Mr. Janssen's enthusiasm.

FRANZ C. BORNSCHEIN



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## LOUISVILLE PLAYS HOST TO EDUCATORS

### Four-Day Southern Conference Brings 1,400 to City—Many Music Events Offered

LOUISVILLE, Ky., March 20.—The four-day Southern Conference for Music Education, held on March 5, 6, 7, and 8, brought to the city 1400 music educators, speakers and students from eleven states. The sessions were held in the Memorial Auditorium; the Woman's Club Auditorium; the ballroom of the Brown Hotel, the J. B. Speed Music Room and various smaller auditoriums.

Many notables in the world of music instruction were in attendance, including William Revelli, of the University of Michigan; Noble Cain, supervisor of Music in Chicago schools and director of the Chicago A Cappella Choir; Ernest La Prade of the National Broadcasting Company; Davidson Taylor, of the Columbia Broadcasting Company; Lilla Belle Pitts, of Columbia University; Osbourne McConathy, authority on musical pedagogy, of Glen Ridge, N. J., and formerly of Louisville; and John Jacob Niles, authority on folk and mountain music.

Choral, orchestral, band and string ensembles appearing during the sessions, were the all-Kentucky High School Bands, appearing together, and led by William G. Revelli; the all-Southern High School Chorus; with Noble Cain as conductor; the Region Seven String Quartet Ensemble, led by Henry Sopkin; the Louisville Civic Orchestra, under Robert Whitney; the Louisville Chorus of 100 voices under Fredric A. Cowles; The Jefferson County Chorus of 360 voices, under the guidance of Helen McBride; the Inter-High School Girls Glee Club of Birmingham, Ala.; the Foster Choral Club, of Kentucky State Teachers College, and the String Ensemble of the Louisville School of Music, conducted by E. J. Wotawa.

### Pageant of Music Held

On Monday, under the general direction of Helen Boswell, supervisor of music in Louisville schools, a dramatic presentation outlining the history of music in Kentucky, was given at the Memorial Auditorium. 500 school children dramatized this long-heralded and much rehearsed performance, which embraced, among other things; the hardships and discouragements of pioneer musicians, the Jenny Lind incident; the Federal Hill scene (in which Stephen Foster had a part); the establishment of the first Female Academy at Harrod's Creek; the period of the war between the states; the graduating class of the Louisville Female High School of 1870; the river front and Will S. Hayes, the writer of river songs; and tributes to Mildred Hill, Josephine McGill and Caroline Bourgard, local musicians who have attained national fame.

Sessions were held each afternoon and evening of the conference, but the crowning achievement was reached on Wednesday evening, at which time the All-Southern High School Chorus of 500 voices, under Noble Cain and the Louisville Civic Orchestra, under Robert Whitney; combined in an unusually fine closing concert before an audience that crowded the Memorial Auditorium to the walls. The two outstanding works on the programme were Tchaikovsky's 'Oh Blest Are They', for the chorus,

and Schubert's Symphony No. 5, for the orchestra.

Mildred Lewis, of the University of Kentucky, was made president of the conference, to succeed Dr. Edwin N. C. Barnes, of Washington, D. C., vice-presidents are Luther Richman, of Richmond, Va.; Lloyd V. Funchess, of Baton Rouge, La.; Secretary Mrs. Chrystal Batchell, of Greensboro, N. C. Helen Boswell, supervisor of music in Louisville schools was named a director.

HARVEY PEAKE

### JUILLIARD OPERA SCHOOL WILL OFFER TWO WORKS

Purcell's 'Dido and Aeneas' and Ravel's  
'L'Heure Espagnole' Listed  
for Performance

'Dido and Aeneas', by Henry Purcell, and 'L'Heure Espagnole', by Maurice Ravel, will be offered by the Juilliard Opera School on March 29, 30, 31, and April 1, in the Juilliard Concert Hall. Albert Stoessel will conduct and Alfredo Valentini will direct the staging. The sets are designed by members of Frederick Kiesler's class in stagecraft. Alternating casts will be heard, and the operas will be sung in English.

'Dido and Aeneas', composed in 1689, is one of the oldest operas written in English. As far as is known, it was never performed until 1895, when the bicentenary of the composer's death was celebrated in London. The author of the text was Nahum Tate, who wrote many hymns still popular in Protestant churches.

'L'Heure Espagnole' was originally a comedy in one act by Franc-Nohain, first produced without music, at the Odéon, Paris, in 1911. The Chicago Opera Company presented the operatic version for the first time in this country at the Chicago Auditorium June 5, 1920, and in New York on Jan. 28 of the same year. The Metropolitan Opera Company gave it in November, 1925, with Lucrezia Bori, Lawrence Tibbett, and Ralph Errolle in the leading roles.

The original text by Franc-Nohain has been translated into English for the production by Robert A. Simon.

### Guy Maier Gives Mozart Recital in Los Angeles

SANTA MONICA, CAL., March 20.—Guy Maier, pianist, who recently gave an all-Mozart recital in Los Angeles, departed on March 7 for Oklahoma to appear as soloist with the Oklahoma Symphony and in recital in Oklahoma City, and Tulsa. He will also lecture before the Kansas State Music Teachers' Convention in Winfield. Mr. Maier will return to the East in time to begin his classes at the Juilliard School of Music in July.

### Julia Parker Smith Suite Played at Juilliard

Frances Hall and Rudolph Gruen played the 'Little American Suite' by Julia Parker Smith at the Institute of Musical Art of the Juilliard School of Music on March 3. Miss Smith is a graduate of the Juilliard and the composer of 'Cynthia Parker', an opera which was presented in Denton, Texas on Feb. 16.

### Louisiana University Presents 'Manon'

BATON ROUGE, March 20.—The University of Louisiana presented Massenet's 'Manon' in the university Theatre on March 8 with Louis Hasselmanns conducting and Jean Blackburn Seay and Carmen Gagliardi in leading roles. Pasquale Amato was artistic director.

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# ORCHESTRAS

(Continued from page 10)

idea and maturity of handling with the later "English" symphonies of Haydn. Especially interesting were some premonitions of Beethoven in the first movement. The C Major symphony, if less remarkable, abounds in melodic ideas and there was ample reason to be grateful for this restoration of a work unjustly neglected. Mr. Stiedry and his orchestra gave both works notably good performances. The triple concerto was ably presented, the ensemble being a spirited and well-coordinated one, with results more completely satisfying in the lively first and final movements than in the introspective central adagio. O.

## Steinberg Conducts NBC Players

NBC Symphony, Hans Wilhelm Steinberg, conductor, Studio, 8-H, Radio City, March 4, evening.

Symphony No. 4 in E Flat Major ..... Bruckner  
'Fireworks' ..... Stravinsky  
'L'Apprenti Sorcier' ..... Dukas  
'Emperor Waltz' ..... Strauss

Mr. Steinberg, former conductor of the Palestine Symphony, who came to New York as assistant to Arturo Toscanini and conducted the last concert of the NBC Symphony's first season, again proved himself a very able orchestral leader. The playing was precise, fervid, clear and of admirable tonal quality. Bruckner's 'Romantic' can have had few performances better designed to exhibit its finest qualities. The interpretation and the execution carried conviction. The brasses in particular built their successive climaxes stirring. In the intensity of the performance was no sacrifice of clarity. But old questions as to the quality and cohesion of Bruckner's writing remained. As again revealed, there was much that was commonplace in this music, and much that sprawled. The indifferent pages remained indifferent, though in the company of some splendid ones.

The other compositions of the evening were presented with spirit and a high degree of polish. T.

## Koussevitzky Conducts New Harris Symphony

Boston Symphony. Serge Koussevitzky, conductor. Ruth Posselt, violinist, assisting artist. Carnegie Hall, March 11, afternoon:

Symphony No. 3 ..... Roy Harris  
Concerto for Violin in D Major, Op. 35 ..... Tchaikovsky  
'Peter and the Wolf' ..... Prokofiev  
'La Valse' ..... Ravel

With a first New York performance of Roy Harris's Third Symphony as an opener, and Prokofiev's playful suite sandwiched between the old-fashioned virtuosity of Tchaikovsky and the very modern virtuosity of Ravel, Mr. Koussevitzky's program on this afternoon offered something for every type of listener. All of this music was played with the musicianship and superb elan peculiar to the Boston Symphony, leaving one with the feeling that it could scarcely have been heard



Hans W. Steinberg



Ruth Posselt



Roy Harris



Artur Rubinstein



Arthur Farwell



Edwin McArthur

under more favorable circumstances.

Mr. Harris's Symphony is a well-knit score, and from its broad opening theme, proclaimed in unison, to its poignantly conceived close, it progresses with a forceful stride indicative of unity. Throughout the work, there are suggestions here and there in the rhythms and in the thematic material of American folk music, neither quotations nor direct adaptations, but remote echoes of the rough and ready tunes and dances of the vanishing America. The work is austere written, without much immediate melodic or harmonic appeal, but it has both strength and purpose in it. Two passages are especially notable for deft orchestration, one in which the wood-winds and brass disport themselves against a murmurous accompaniment of strings, and the close, in which a drum throbs monotonously through really eloquent harmonies which fortunately do not suggest a similarly devised passage in Tchaikovsky's Sixth Symphony. Mr. Harris came to the stage to acknowledge the hearty reception of his work.

Miss Posselt played the Tchaikovsky work with youthful dash and bravura, technical assurance and with a full-bodied tone. There are other concertos, however, in which she would have been heard to even better advantage, for the Tchaikovsky work calls for a boldness and virility of style which this young artist, brilliant as her playing was, did not consistently reveal. The accompaniment was a model of finish and perfect adaptation to the soloist. Richard Hale was the narrator in Prokofiev's delightful fairy tale and a resplendent performance of 'La Valse' brought the afternoon to a close. S.

## N. Y. Civic Orchestra Led by McArthur in Farwell Music: Giannini Sings

New York Civic Orchestra, Edwin McArthur, conducting; assisting artist, Du-solina Giannini, soprano; Federal Theatre, March 5, evening:

'Symbolic Study' No. 3 ..... Arthur Farwell  
Symphony No. 3 in A Minor ..... Mendelssohn  
Prelude to 'Parsifal' ..... Wagner  
'Allerseelen', 'Zueignung', 'Heimliche Afforderung' ..... R. Strauss  
Overture to 'The Flying Dutchman' ..... Wagner

Mr. Farwell's 'Study', based upon a poem by Walt Whitman, 'Once I Passed Through a Populous City', composed in 1905 and orchestrated and first published in 1922, proved to be a pleasantly melodic work with many vigorous measures depicting the bustle and assurance of a great town, as well as a more lyrical section,

devoted, it may be assumed, to The Woman—the only thing the poet remembered out of the clangour and distraction of the city. At the conclusion of the work Mr. Farwell was summoned to the stage to enjoy the applause accorded his deftly constructed music. At his request Mr. McArthur had read the poem before conducting the music to heighten the hearer's appreciation. He read the poem quite badly, but the music very well.

A fairer test of his abilities was to be found, however, in the Mendelssohn 'Scotch' Symphony, which he conducted with verve and understanding. Mr. McArthur is no novice with a baton, since he has led orchestras both in Chicago and on the West Coast. At this, his first New York appearance in that capacity, he revealed his sympathy with the men beneath him, a knowledge of the scores upon his program, without too frequent recourse to the printed page, and, what is most important, the ability to infuse his players with enthusiasm without stumbling into idiosyncratic pitfalls. The symphony was given a clear, logical and precise performance; nothing more could have been asked of either conductor or orchestra.

After intermission Miss Giannini sang the three Strauss songs to the evident appreciation of the good-sized audience, and Mr. McArthur conducted the two Wagnerian compositions. Their hearers were warmly appreciative. W.

## Schnabel Plays Brahms with the Philharmonic

New York Philharmonic-Symphony, John Barbirolli, conductor; assisting artist, Artur Schnabel, pianist; Carnegie Hall, March 8, evening:

Fantasia on a Theme by Thomas Tallis ..... Vaughan Williams  
Symphony No. 1 in C, Op. 21 ..... Beethoven  
Piano Concerto No. 2 in B Flat, Op. 23 ..... Brahms

Mr. Schnabel read the solo part of Brahms's "symphony with piano obbligato" with an amplitude, breadth and vigor that was in keeping with the scope of the music. Possibly the finest playing of the evening was to be observed in the second movement, Allegro appassionato, which seemed written especially for one of Mr. Schnabel's temperament. There was poetry

to be discovered in his performance of the Andante, though it was not pre-eminently a lyrical reading. The audience interrupted the concerto after each of the first three movements and the pianist and Mr. Schuster, first 'cellist, took bows together after the slow movement.

The Philharmonic's strings gave a sonorous beauty to the Vaughan Williams Fantasia, Mr. Barbirolli conducting with sensitive concern for the archaic harmonization. The antiphonal responses of the second and smaller orchestra ranged across the rear of the hall, creating in sound the rise and fall of rich organ tones in some shadowy cathedral, were particularly beautiful. The interpretation of the Beethoven First Symphony was as fresh and rang as true as a newly-minted coin. The final movement was taken at a very rapid pace, but one justified by the general excellence of the performance. W.

## Rubinstein Soloist with Philharmonic

New York Philharmonic-Symphony, John Barbirolli, conductor, Artur Rubinstein, pianist, assisting artist. Carnegie Hall, March 16, evening:

Concerto Grosso for String Orchestra, No. 6, in G Minor, Op. 6 ..... Handel  
Piano Concerto in A Major, K. 488 ..... Mozart  
'Nights in the Gardens of Spain', Symphonic Impressions for Piano and Orchestra ..... Falla  
Overture to 'Der Zigeunerbaron' ..... Strauss

In the feast of fine music that this concert offered to the orchestra's patrons the only relatively unfamiliar work was Falla's 'Nights in the Gardens of Spain', which has had so few performances here as to be still something of a novelty. With it, however, Artur Rubinstein won a special personal triumph, and this in spite of the fact that the piano part is treated as but one of the instruments of the orchestra and is given no solo passages.

But the Polish pianist so vitalized the Spanish rhythms of the music and so invested it with sensuous color and, where opportunity presented itself, with corroborating brilliance as to make the piano's share almost as dominating a feature as if it had been the solo part of a concerto. Particularly in the 'Far-Off Dance', the second of the three movements, did he vividly reveal the more picturesque side (Continued on page 28)

## BRICO SYMPHONY GIVES TCHAIKOVSKY'S 'ONEGIN'

### Opera in Concert Form Is Heard by Large Audience in Carnegie Hall

Tchaikovsky's opera, 'Eugene Onegin', was given in concert form by the Brico Symphony, Antonia Brico, conductor, in Carnegie Hall on the evening of March 14. The work had its American premiere in English under the baton of Walter Damrosch, in the same auditorium on Feb. 1, 1908, and its first American stage production at the Metropolitan in Italian, March 24, 1920. The present production was with the original Russian text except for the feminine members of the chorus who sang in English.

As at former hearings the work impressed one as being in an idiom which was not the composer's natural habitat. The 'Letter Scene' and Lenski's aria preceding the duel still seem the best portions, while the Waltz and the Polonaise are good in a lighter vein. Onegin's music does not seem as yet to have

been unfolded to us in a manner to make it altogether poignant. Perhaps it requires a Battistini, he having made one of his great successes in the role.

Miss Brico assembled a cast of capable singers. Bruce Boyce sang Onegin's music with understanding and good tone, and Maria Marova, making her American debut as Tatiana disclosed an excellent soprano voice which she used to particular advantage in the Letter Scene. The others concerned were Viola Silva as Olga; Maria Maruchess as Filipievna; Marie Louise Beltz as Larina; Ivan Velikanoff as an excellent Lenski; Max Pantelieff as Gremin, making a great success with his one solo; Walter Reynolds as Triquet, and Leon Lischchiner as Saretzky.

Miss Brico conducted with devotion and save for a few strange attacks by the French horn, and some superabundant tone from the trombones, the orchestra played well. A large audience was highly appreciative. J. A. H.

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## German Composer to Pay Visit to United States

Richard Mohaupt to Arrange for Production of His Works by American Orchestras

BERLIN, March 15.—Richard Mohaupt, one of the most successful and gifted of Germany's composers of the ultra-modern school, is leaving for the United States where he expects to remain for an indefinite period in connection with the production of his works by several of the leading American orchestras.



Richard Mohaupt

Mohaupt's two most recent works, the opera, 'Die Wirtin von Pinsk', and the ballet, 'Gauernerstreich der Courasche' produced at the Dresden Opera a year ago, were banned by the Propaganda Ministry after one performance owing to their modernistic tendencies.

Mohaupt has been very successful in orchestrating lighter music for the film industry and while in America, expects to make a special study of the American procedure and requirements. He has just completed a piano concerto that was recently broadcast from Warsaw. Some of his larger orchestral works were also played with great success by the Concertgebouw Orchestra of Amsterdam under Willem Mengelberg.

G. DE C.

## LYRIC THEATRE ADDS TO MANAGEMENT STAFF

American Productions Postponed Month as Theatrical Producer Joins New York Group

The American Lyric Theatre has postponed its first New York production, 'The Devil and Daniel Webster', by Stephen Vincent Benet and Douglas Moore, to May 18, from April 20, as originally planned. With an enlargement of the plans of the organization, Robert Edmund Jones, who had already taken charge of stage designs, will assume responsibility for management and production as well, and Richard Aldrich, theatrical producer, will serve as associate producer. Lee Pattison will continue as musical director.

The schedule of productions will be as originally planned. The season will open with the Moore work to be followed by 'Susanna, Don't You Cry', by Clarence Loomis. The third production will be an evening of ballet by the Ballet Caravan. Fritz Reiner will conduct, and John Houseman will be stage director of 'The Devil and Daniel Webster'.

André Polah and José Ruben will be respectively conductor and stage director of 'Susanna, Don't You Cry', and Fritz Kitzinger will conduct the ballet.

## PITTSBURGH FORCES PLAY FOR DANCERS

Symphony Accompanies Ballet Russe—Reiner Ends Beethoven Series

PITTSBURGH, March 20.—Busy weeks of the Pittsburgh Symphony have included three performances by the Ballet Russe de Monte Carlo with the orchestra under the ballet's conductors. Outstanding performances were 'Petrushka'; 'Coppélia'; 'L'Epreuve d'Amour'; 'Gaité Parisienne'; 'L'après-midi d'un faune'; and the 'Prince Igor' Dances.

Miscellaneous programs have enlisted concertmaster Gusikoff as soloist in the Saint-Saëns Concerto, and the first 'cellist, Cornelius Van Vliet, in D'Albert's 'Cello Concerto. Brahms's Symphony No. 2 and a variety of contemporary Spanish and French music found in Fritz Reiner a congenial interpreter. Completing Mr. Reiner's Beethoven cycle, the 'Egmont' Overture, the Sixth and Seventh Symphonies built one program; the Eighth Symphony, the Leonore No. 2 Overture and the Piano Concerto No. 4, with Pescha Kagan as soloist, the second.

J. FRED LISSFELT

## QUAKER CITY HEARS MUCH AMERICAN MUSIC

Heifetz and Local Recitalists Include Native Compositions on Their Concert Programs

PHILADELPHIA, March 20.—Under auspices of the Philadelphia Orchestra Association, Jascha Heifetz gave two recitals in the Academy of Music on Feb. 10 and 11. On the Feb. 10 program an American group included works by Clarence Cameron White, Cecil Burleigh, Victor Herbert, Samuel Gardner, and Louis Kroll. Both programs were supplemented by encores in response to enthusiastic applause. Emanuel Bay was an excellent accompanist.

A recent recital in Clothier Memorial Hall, Swarthmore College, brought the Pasquier Trio and René le Roy, flutist. The attractive program included a Quartet in D by Alfred J. Swan, director of music at Swarthmore College.

A Philadelphia Music Center program on Feb. 5 provided American music works for string quartet by F. J. Work, Charles Griffes, and George W. Chadwick. The Glynwood Trio offered music by Beethoven and Brahms in the Philadelphia Art Alliance on Feb. 15. A chamber-music program under Louis Bailly in Casimir Hall on Feb. 16 listed Mozart's Piano Quartet in E-Flat; Schubert's Trio in E-Flat, Op. 100; and Brahms's String Sextet in B-Flat, Op. 18.

Ernst Silberstein, 'cellist, with Herman Weinberg at the piano, appeared in the Settlement Music School recently. A faculty-recital in the Zecker-Hahn Philadelphia Musical Academy engaged Lucius Cole, violinist, and Marion K. Eckhardt, soprano, with Dorothy Paul and Helen Hause as respective accompanists. A Philadelphia Music Center program by Rose Subell, pianist, and Eugene Settanni, violinist, afforded enjoyment. Leo Luskin was accompanist for Mr. Settanni.

W. E. S.

## STOKOWSKI RETURNS TO PHILADELPHIANS

Conducts Orchestra in Transcriptions and Arrangements at Recent Concerts

PHILADELPHIA, March 20.—Capacity audiences were present for the Philadelphia Orchestra's March 17 and 18 concerts which witnessed the appearance of Leopold Stokowski, listed as the orchestra's co-conductor this season, for the first of the group of programs he is scheduled to lead during the period March 17 to April 5. At both concerts Dr. Stokowski was given a hearty greeting, the orchestra at the March 17 concert rising on his entrance:

Toccata and Fugue in D Minor Bach-Stokowski  
Variations on a Theme of Haydn.....Brahms  
'Wotan's Farewell' and 'Magic Fire Music' from 'Die Walküre'.....Wagner-Stokowski  
Symphony No. 5, Op. 47.....Shostakovich

The program's principal interest centered in the Shostakovich symphony, composed in 1937 and written in connection with the twentieth anniversary of the foundation of the Russian Soviet Republic. The symphony had its first Philadelphia hearings at these concerts. A large scaled and lengthy composition, replete with musical ideas, contrasts and details of structure and orchestration, the symphony is an impressive and for the most part, a convincing work. The performance by Dr. Stokowski and the orchestra was received with enthusiastic applause.

The Bach was projected with tonal opulence, and the Brahms Variations and Wagner music found Dr. Stokowski his old self in the matter of tonal nuance and contrast.

Boulanger Conducts Orchestra

The concerts of March 10 and 11 offered a program of unusual interest with podium honors shared by the distinguished French musician, Nadia Boulanger, and Saul Caston, the orchestra's associate conductor. Participating also were Jean Francaix, French composer-pianist, and a group of vocalists, Noemie Perugia, Nathalie Kedroff, Hugues Cuenod, and Doda Conrad. The program is:

Suite No. 3 in D.....Bach  
Symphony No. 1 in C.....Beethoven  
'Pour les Funérailles d'un Soldat' Lili Boulanger  
Ensemble  
Doda Conrad, Hugues Cuenod, and Vocal  
Concerto for piano and orchestra Jean Francaix  
Jean Francaix  
'T'amo mia vita'.....Monteverdi  
Noemie Perugia, Nathalie Kedroff, Hugues Cuenod, Doda Conrad  
'Illustratevi o cieli'.....Monteverdi  
Nathalie Kedroff  
'Maledetto sia l'aspetto'.....Monteverdi  
Hugues Cuenod  
'Amor' (Lamento della Ninfa).....Monteverdi  
Noemie Perugia and Ensemble  
'Lasciatemi morire'.....Monteverdi  
Ensemble  
Overture.....Szalowski

Mr. Caston conducted the Bach suite and Beethoven symphony with generally pleasing effect. In the Beethoven symphony however, he doubled all the wind instrument parts in the tutti, securing ample sonority and tonal power, but, as in the Bach suite, the forces were too impressive for the style and content of the work. His fellow musicians gave Mr. Caston admirable cooperation.

Mlle. Boulanger, the first woman to lead the Philadelphia Orchestra since its establishment, scored a decided success, revealing her fine musicianship and winning splendid response from the orchestra.

WILLIAM E. SMITH

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## New York Concerts

(Continued from page 19)

Robertson. Vaughan Williams's five 'Mystical Songs' had Mr. Jencks as soloist and the string orchestra accompanying. These were particularly well done. The Final group was of college songs given with rousing enthusiasm.

Mr. Erb deserves high credit for the excellent and sensitive response he received from his singers throughout the concert. Their attacks and releases were sharp and their shading very good indeed. An audience of size was highly appreciative throughout the evening.

### Recital of Spanish Dances Given by Sarita

After an absence of three years Sarita returned to New York, appearing in a program of Spanish and Latin-American dances at the Vanderbilt Theatre on March 12. The recital was distinguished by colorful costumes and well balanced variety of mood and tempo. Alternating between quasi-traditional Spanish numbers such as 'Fandanguillo', 'Ferruca', 'Iberia' and 'La Encantada', and the more boisterous folk dances of South America, Sarita and her partner, De Caro, maintained a standard of entertainment as free from monotony as from triteness.

A mistress of castenet playing, Sarita brought life and vitality to most of her dances, 'La Encantada' being the high point of the evening. Based on a Spanish legend of the return of a dancer's spirit once a year to dance until midnight, this work is imaginative and captivating. Costumed in black and spotted with a blue light on a dark stage, Sarita presented a comely silhouette, lithe and graceful in movement. There was no lack of intensity in this dance and the artistry of conception and performance were of a higher order than was found in most of her program. In spite of a tendency to overemphasize the sensual

side of Spanish dancing, Sarita has an undeniable charm.

Assisting artists were Antonio Perez, who played the guitar and sang Spanish love songs capably, and Ricardo Romero, who was heard at the piano both as accompanist and soloist, and who was the composer of much of the evening's music.

### Jeanne Behrend Begins American Series

Jeanne Behrend gave the first of three concerts devoted to piano music by American composers in the Barbizon-Plaza concert hall on the evening of March 12. Realizing that the best way to convince people that there is a supply of native piano music worthy of a place on standard concert programs is to let them hear it, Miss Behrend set about her commendable enterprise with engaging simplicity and thoroughness. Though she is not an exciting pianist by temperament, she played the works on this program affectionately rather than dutifully, to their great benefit. Her first program included a Sonata in E Major by Reinagle; Daniel Gregory Mason's 'Cloud Pageant' and 'Whippoorwill'; MacDowell's 'Elfin Dance' and 'March Wind'; Edgar Stillman Kelley's Polonaise in B Flat Major; John Powell's 'Sonata Noble'; 'Three Diversions' by John Alden Carpenter; 'The Alcotts' from Charles E. Ives's 'Concord' Sonata; an 'Improvisation' by Mrs. H. H. A. Beach; Leo Sowerby's 'Lonely Fiddle-Maker'; Arthur Shepherd's 'Exotic Dance' and Arthur Farwell's 'Sourwood Mountain'.

A great deal of time and effort must have gone into the selection and preparation of this and the programs to follow. If anything, Miss Behrend has been too broad in her scope, including compositions which can no longer hold the attention of



Jeanne Behrend

most listeners, and which have an historical rather than an actual interest. Several works offered at this first concert, however, inspired a desire to hear them again upon occasion. Among these were Mr. Mason's 'Cloud Pageant', the first of Mr. Carpenter's 'Diversions', and Mr. Ives's 'The Alcotts'. The vile weather outside may have played a part in the smallness of the audience, which should have been larger, and which greeted Miss Behrend cordially.

### Edwin Grasse Plays Novel Works

Edwin Grasse, violinist. Ada Zeller, accompanist. Town Hall, March 13, afternoon:

Sonata in F Sharp Minor, No. 2. Leo Weiner  
Sonata in A Minor, No. 7 (ms.) Edwin Grasse  
Adagio from Violin Concerto in D Major, No. 2. Christian Sinding  
'Dance of the Dervishes' from 'Oriental Sketches' Herman Zilcher  
Introduction and Rondo Capriccioso Saint-Saëns

Mr. Grasse, who has been a familiar figure to the music public for many years, returned with a program of unusual freshness and interest, and one which many a younger artist unhandicapped by blindness would not have approached with the enthusiasm that he displayed. The Leo Weiner sonata which opened the program has not been heard often enough to prevent its being a novelty to most listeners, and Mr. Grasse's seventh sonata had its first performance. It proved a solidly-written work and was warmly received.

The adagio from Sinding's D Major Violin Concerto was announced as a first American performance in recital. While it is broadly effective from the technical viewpoint, this music has little of melodic or harmonic originality to offer. After this came another first performance, that of Hermann Zilcher's 'Dance of the Dervishes'. As its title suggests, this virtuoso piece is of the sort included in the last group of most concert programs, and of its kind it is sufficiently piquant to deserve an occasional substitution for more familiar fare. Saint-Saëns's Introduction and Rondo Capriccioso is still a dependable finale for any program. The audience was cordial throughout the recital and Miss Zeller's accompaniments were excellent.

### Pro Arte Quartet and Duo-Pianists at Beethoven Association

For the fifth concert of its twentieth season the Beethoven Association enlisted the services of the Pro Arte Quartet and Pierre Luboshutz and Genia Nemenoff, duo-pianists, in the Town Hall on the evening of March 13. The program was exceptionally absorbing, and had the additional virtue of compactness. First on the list was the Debussy Quartet, to which Messrs. Onnou, Halleux, Prevost and Maas gave a superlative performance. Unanimity of ensemble and spirit, stylistic felicity and sensitive expressiveness joined to make this a moving experience. Particularly worthy of note was the fine-spun pianissimo, threadlike yet warmly pulsating, that distinguished the third movement. Less in the vein, but still highly admirable was the closing performance of Beethoven's Op. 131.

Mr. Luboshutz and Mme. Nemenoff displayed on this occasion the fine qualities which have hitherto won them great regard in 'Now Comes the Gentiles' Savior' by Bach-Luboshutz, Saint-Saëns Variations on a Theme by Beethoven, and the crackling, vitalizing arrangement by Mr. Luboshutz of the Coronation Scene from Musorgsky's 'Boris Godunoff'. Particularly in the give and take and intricate division of work between the two pianos which Saint-Saëns had made of the Beethoven theme were they in the virtuoso vein, their ensemble and precision being well-nigh perfect.

### Kitain Gives Second Recital

Robert Kitain, violinist, who made his American debut in Carnegie Hall earlier this season, gave his second recital in the Town Hall on the evening of March 14. His program included the Handel Sonata in E, No. 6; Mozart Concerto in A, No. 5; Praeludium and Allegro by Pugnani-

Kreisler, the Sonata by Debussy, Paganini's Caprice, No. 20, Granados's 'Spanish Dance', and the Wieniawski Scherzo-Tarantelle. Leopold Mittmann was at the piano.

Mr. Kitain revealed vigor and verve in his performances disclosing a technique that permitted him liberties of execution, particularly in rapid movements. He encompassed the Allegro aperto and the final movement, Rondo: Tempo di Minuetto, of the Mozart Sonata with remarkable technical ease. The reticence with which he approached the Adagio of the same sonata was particularly to be admired, and in the Handel he achieved an interpretation praiseworthy for its consistent musicianship and purity of style.

W.

### Gieseeking Returns in Recital

Walter Gieseeking, pianist. Town Hall, March 15, evening:

Four Sonatas. Scarlatti  
'Kreisleriana', Op. 16. Schumann  
Sinfonia, Arioso e Toccata, Op. 59. Casella  
'Brouillards'; 'Feuilles mortes'; 'La puerta del vino'; 'General Lavine, eccentric'; 'La terrasse des audiences du clair de lune'; 'Feux d'artifice'. Debussy

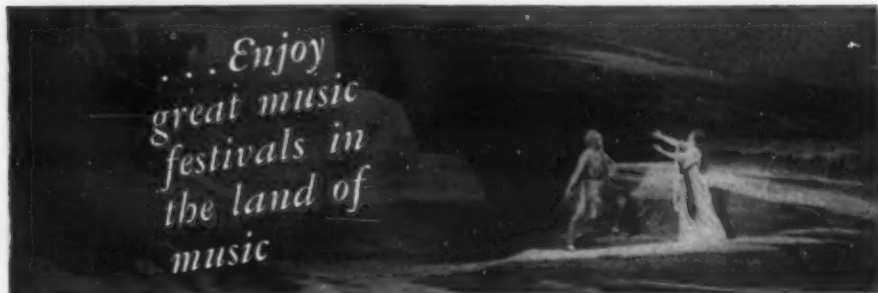
It was in the last group of his program and in his encores that Walter Gieseeking displayed the plenitude of his powers to best advantage. There are few pianists before the public who can play Debussy with the exquisite nuances of touch, the prodigious technical mastery and subtle imagination which Mr. Gieseeking reveals in this music. With the Schumann 'Kreisleriana' it was another story; the pianist's playing of this emotionally recondite work was erratic both as to tempo and phrasing, nor did he succeed in capturing its moods of dreamy romanticism, in the style of Jean Paul, which are contrasted so startlingly with its fierce outbursts of passion. There were passages of beautiful playing, notably in the lightness of the final section, but as a whole one did not feel that Mr. Gieseeking had made this work his own, so to speak.

The four opening Scarlatti works had a delightful crispness and delicacy of tone, and apart from a slip of memory in the first one, were flawlessly done. About everything that human hands can do on a keyboard Mr. Gieseeking did in the Casella work, which had its first New York performance, but with little musical reward. This work seemed, at first hearing, to be made up largely of ugly, heavily percussive passages and a scramble of meaningless figures, taken at tremendous velocity.

The magic of 'Brouillards' and 'Feuilles mortes' was matched by Mr. Gieseeking's brilliance in the 'General Lavine', but it was in the 'Feux d'artifice', perhaps.

(Continued on page 30)

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## Balinese Dancers on First Tour of the Occident



Above, Devi Dja's Dancers. Right: Devi Dja in the 'Garuda'

DEVI DJA and her Bali and Java Dancers, who will come to America in September for a New York season during the World's Fair, to be followed by a three-month's tour, are now appearing in Europe. The troupe will go to Paris and London for the spring season. This is the first visit of the Bali and Java dancers to the western world. They arrived in Italy in October and toured Holland and Belgium in November and December.

The company of thirty will include native musicians who will also take part in the performances, playing the exotic gamelan (many-toned gongs). The troupe appears in elaborate costumes from the original settings of their dances.

In addition to the dances of Bali, the programs now being presented in Europe include court dances of Java the legendary sports dances of Sumatra war dances of the islands of Papua,



comic and romantic dances.

Devi Dja is the chief dancer of the company and will introduce the 'Garuda', the most rhythmic of all the dances of Bali. Other soloists are Devi Mada, Devi Ensah, Devi Wani, Mas Suvito, Mas Kalang, Mas Ranch, Mas Ramli and Mas Atmo.

## BUFFALO ORCHESTRA WIDENS ACTIVITIES

### Tours Western New York Under Baton of Autori—Plans Return Engagements

BUFFALO, March 20.—Pride in the Buffalo Orchestra and its talented conductor, Franco Autori, grows among Buffalo music-lovers as the end of the current season approaches.

The first two concerts in Niagara Falls were so well received that music-loving citizens decided to sponsor a series of six concerts, two of which remain still to be given. At the next to be presented in the La Salle High School auditorium on March 12, Paula Autori, soprano, will be the soloist. The orchestra, which is co-sponsored by the Federal Music Project and the Buffalo Philharmonic Orchestra Society, Inc., has played two concerts in Hamburg, N. Y.; one in East Aurora, N. Y., and one in Akron, N. Y. Tentative plans for appearances in other Western New York communities are being considered.

#### Local Musicians Soloists

During the past month two local musicians have been soloists with the group. Jan Pawel Wolanek, concertmaster of the orchestra, gave a brilliant reading of a concerto for violin and orchestra by Mieczyslaw Karłowicz, a Polish composer of the early part of the

century. Squire Haskin, choirmaster and organist of the First Presbyterian church, was heard in the dual role of organ and piano soloist, playing the Handel Concerto in F for organ and orchestra, and the Dohnányi Variations on a Nursery Theme, for piano and orchestra. THEODOLINDA C. BORIS

### LOCAL AND VISITING ARTISTS IN MILWAUKEE

#### Hecker and Kipp Make Debuts—Menuhin and Slenczynski Appear in Recital

MILWAUKEE, March 20.—Ada Hecker, pianist, and Charles Robert Kipp, baritone, made their debuts in the fourth concert in the Society of Musical Arts course. Miss Hecker's program included music by Bach, Chopin, Liszt, Debussy, and Paderewski. Mr. Kipp offered a German group, two Scarlatti songs, and contemporary works.

On Feb. 18 Milwaukee heard for the first time the violinist, Yehudi Menuhin. He played music by Handel, Bach, Mendelssohn, Block, Debussy, and others. His accompanist was Hendrik Endt. A large audience received him rapturously.

The Lyric Male Chorus under Herman S. Smith gave its second concert on Feb. 23, with Frank Glaser, pianist, a former Milwaukeean as guest artist. A delightful recital was given at the Pabst by Ruth Slenczynski, who revealed mature musicianship. The child played Bach, Chopin, Weber and Liszt amazingly well. A. R. R.

## DALLAS SYMPHONY AIDED BY SOLOISTS

### Virovai and Slenczynski Play with Orchestra under Baton of Singer

DALLAS, March 20.—The Dallas Symphony gave its fourth pair of concerts at McFarlin Memorial auditorium on Feb. 9 and 11, to well-filled houses. The soloist for the first program was the eminent young violinist, Robert Virovai, who played Mozart's Concerto for violin and orchestra, No. 5, in A. His technique was impeccable; his agility remarkable; his interpretation of the composition was musical and imbued with sympathetic feeling. Round after round of applause greeted him. He gave two encores, the Bach Prelude in E and the second Paganini Caprice, both of which were much appreciated judging from the ovation given the young musician. Jacques Singer conducted the symphony in an excellent reading of the orchestral portion of the concerto.

The program was opened with Mozart's Overture to 'Don Giovanni'. After the intermission the first Symphony by the young Russian composer, Dmitri Shostakovich, was given its first local performance. The program closed with Marche Slave Op. 31, by Tchaikovsky, which was well performed.

#### Violinist Taken Ill

On account of illness, the young violinist was unable to appear on the afternoon of Feb. 11, which proved a sad disappointment to the large audience.

Three dances from Smetana's 'Bartered Bride', and Grieg's 'Heart Wounds' were played by the orchestra in place of the concerto listed.

The third pair of subscription concerts given by the Dallas Symphony under Jacques Singer, were played to well filled houses, on Jan. 12 and 14, at McFarlan Memorial Auditorium, many coming from out of town.

The soloist for this pair of programs was the young pianist, Ruth Slenczynski, who gave a brilliant performance of Saint-Saëns's Second Concerto in G Minor, with the orchestra. She proved herself an artist in every sense of the word, and on this her first appearance in Dallas, was given an ovation on both occasions. She graciously responded with several encores.

The conductor chose as the opening work Saint-Saëns's 'Dance Macabre', which was given a sympathetic reading. After the intermission, the well-known Symphony No. 5 in E Minor, 'From the New World' by Dvorak, was splendidly played by the orchestra.

MABEL CRANFILL

### Angna Enters Begins Eastern Tour

Angna Enters, dance mime, who returned to New York from a cross-country tour on March 5 to be guest artist at the annual surprise party of the Metropolitan Opera Guild for donor members of the guild and artists of the Metropolitan Opera Association, began an eastern tour on March 6 in Concord, N. H. She will give three additional recitals in New York City and will also fulfill engagements in Detroit and Palm Beach. Early in April Miss Enters will begin a month's engagement at the Sert Room of the Waldorf-Astoria.

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## Orchestral Concerts

(Continued from page 24)

of the native Spanish character. The imaginative and exciting performance given the work by pianist, conductor and orchestra players aroused the audience to a wildly enthusiastic demonstration.

The Mozart concerto likewise had received a brilliant performance at Mr. Rubinstein's hands, albeit, while technically highly finished, it was tonally somewhat hard-driven, lacking the full complement of ingratiating nuance that the music demands. It was in the exotic Spanish idiom of De Falla that the pianist was pre-eminently in his element.

Of the purely orchestral works on the program the Handel Concerto Grosso was played as edited by Mr. Barbirolli himself in an attempt to rescue the pristine beauty of the music from the over-editing of too-zealous champions. The dignity and the vitality of the music of the five movements of the work and its tender and glowingly whole-souled sonorities were conveyed persuasively and with a fine adjustment of tonal balance, the concertino parts being admirably played by the Messrs. Piaastro and Pogany, violinists, and Joseph Schuster, cellist. Then after the De Falla excursion to the Iberian peninsula the care-free Viennese melodiousness of the Strauss overture sent the audience on its way in a gay mood. C.

### Clifford Curzon Plays John Ireland's Piano Concerto

One of the most fervent and heartfelt ovations of the season greeted Clifford Curzon when he had completed his performance of three piano concertos, John Ireland's in E Flat, in a first American performance; Mozart's in A Major (K. 488) and Tchaikovsky's in B Flat Minor, Op. 23, with an orchestra of sixty-five Philharmonic-Symphony members in Carnegie Hall on the evening of March 10. Mr. Curzon confirmed the praise which had been given to his recital two Sundays previously, and made it plain that he is one of the finest pianists that England has sent over the ocean in many a day. It was not merely in his beautifully articulated technique and brilliance of style that Mr. Curzon proved unusual, but in his refinement and imagination.

The new Ireland Concerto in E Flat is a welcome addition to the repertoire, rich in thematic material, skillfully written for the piano and rhythmically as well as harmonically alive. It treats the piano far more kindly than most contemporary works, offering the soloist a wide palette of tone colors and an expressive melodic line with which to work his spell. Conceived in a romantic and luxuriant vein, it nevertheless has clarity of design and a transparency which often reminds one of Ravel, more in the manner than in the matter. Mr. Curzon played it beautifully, gathering up its far-flung arpeggios and pointing its intricate rhythmic patterns with a masterly ease. Mozarteans have special cause to rejoice in the advent of this pianist, for his playing of the A Major Concerto was truly exquisite. Mr. Curzon kept the whole work within a dynamic scale which enabled his listeners to savor to the full its endless felicities of phrase and color.

To turn from Mozart to Tchaikovsky was a feat both of adaptability and of endurance. Few pianists go so far beneath the surface of this work as Mr. Curzon did, and bring out with such surprising freshness of effect its constantly shifting moods and colors. His was not a beefy-armed performance, but rather a lithe, highly intellectualized one, with tremen-

dous, nervous brilliance and superb surety of purpose. Mr. Curzon's tempo at the end of the last movement, as in the octaves of the first, left one in mid-air, so to speak. Mr. Smallens and the orchestra were at their best in the Mozart; some of the time, it seemed to be the soloist who was keeping things together. It was an exciting evening, and one looks toward further appearances of Mr. Curzon with high expectation. S.

### Schnabel Plays 'Emperor' Concerto with Philharmonic-Symphony

New York Philharmonic-Symphony. John Barbirolli, conductor. Artur Schnabel, pianist, assisting artist. Carnegie Hall, March 12, afternoon:

Overture to 'Oberon'.....Weber  
Piano Concerto No. 5 in E Flat Major ('Emperor').....Beethoven  
Sarabande.....Debussy-Ravel  
'Enigma' Variations.....Elgar

Though it is dangerous, often foolhardy, to speak of "the" interpretation of any musical masterpiece or "the" performance of it, there can be no question that Artur Schnabel's playing of Beethoven's 'Emperor' Concerto has an elemental grandeur and profound emotional eloquence which are traditionally associated with the composer's name. If one asks oneself why his performance of it seems so overpoweringly direct, the answer seems to lie mainly in a spiritual affinity with the composer's thought and style, an approach to music devoid of any trace of showmanship or virtuosic allure. When Mr. Schnabel plays this concerto, there is occasion for musicians and scholars to rejoice equally with those who go merely for a thrill, or to observe technical points of interpretation. The audience at this concert left no doubt of its enthusiastic appreciation.

The pianist was in perfect form on this occasion, and his gradations of tone from sonorous proclamation of the opening measures to the exquisite playing of the second theme were a delight to the ear as well as to the mind. Nor will one forget his playing of those hushed and magical measures which lead from the adagio into the splendid, ebullient finale. Mr. Barbirolli's accompaniment was thoroughly in the vein, and the orchestra accomplished its best playing of the afternoon in the concerto. Ravel's silken orchestration of Debussy's Sarabande seemed strangely nebulous after the red meat of the Beethoven Concerto, but the work was played with admirable finish. Mr. Barbirolli's interpretation of Elgar's variations gave them a beef-and-kidney heartiness of expression which was appealing, though the essential banality of much of this music was apparent. The audience was enthusiastic. S.

### Four Pianists Appear with New Friends Orchestra

New Friends of Music Orchestra. Fritz Stiedry, conductor. Assisting artists: Harry Compton, Josef Wagner, Ignace Strasfogel, Adele Marcus, pianists. Carnegie Hall, March 12, afternoon:

Symphony No. 99 in E Flat Major.....Haydn  
Concerto for four pianos and strings in A Minor (arranged from Vivaldi).....Bach  
Symphony No. 77 in B Flat Major.....Haydn

Mr. Stiedry's pièce de résistance on this program was Haydn's Symphony No. 77 in B Flat, which turned out to be one of the gayest and most captivating of the newly-discovered works being performed in this series. In contrast to the dash of the opening vivace, the symphony has a grave and beautiful andante sostenuto, fully the equal of the adagio of the familiar Symphony No. 99, which opened the program. In the allegretto Haydn gives his fancy full play, and the ears of his contemporaries must have tingled agreeably at some of the dissonances which he introduces in passing. Mr. Stiedry exacted from his orchestra an

admirable precision and tonal brightness.

The four pianists played Bach's arrangement of a Vivaldi work for four cembalos and string orchestra with praiseworthy unity of style. It is regrettable that they did not use four harpsichords or cembalos, however, for the piano tone obstinately refused to blend with the strings in the manner obviously intended by the composer. The four instruments sounded as one, so skillfully did the soloists adjust themselves to their mutual task. The orchestra began the afternoon with a sparkling performance of the Symphony in E Flat Major, with an especially eloquent performance of the adagio. It was a pleasure to observe the unflagging attention to details and the technical brio with which the players went about their business under Mr. Stiedry's guidance. Except for some slight horn trouble, the concert went off in spotless style. An enthusiastic audience was on hand. S.

### Philharmonic-Symphony League Members Hold Their Second Concert

New York Philharmonic-Symphony, John Barbirolli conductor. Hotel Plaza, March 6, evening:

Overture to 'The Secret of Suzanne'.....Wolf-Ferrari  
Symphony No. 2, in B Flat.....Schubert  
Dance Music of 18th, 19th and 20th Centuries: Minuet.....Boccherini  
Irish Reel, 'Molly on the Shore'.....Grainger  
Popular Song and Fox Trot, from 'Façade'.....Walton  
'Emperor' Waltz.....Strauss

At the second concert for members of the Philharmonic-Symphony League the seating capacity of the ballroom of the Plaza was taxed by an audience that responded wholeheartedly to the program of special character that Mr. Barbirolli and some thirty or thirty-five players from the Philharmonic-Symphony presented. The conductor and his men entered into the spirit of the program and the setting with zest, and the result was a delectable musical experience.

The feature of the program of greatest musical substance was, naturally, the early Schubert symphony, a work written in the period when the composer was still under the influence of Beethoven, an influence, however, that here at any rate, in no way hampered him in expressing himself freely. The four movements of this spontaneous Schubertian utterance with its unflagging melodic flow were played with a sensitiveness of color and sentiment and an intimacy of effect peculiarly appropriate to the music.

In the post-intermission selection of dance music of three centuries the Boccherini minuet, familiar to every piano student, was played with an especially piquant charm, while the impish Popular Song from the Walton 'Façade' proved so irresistible that it had to be played a second time before the program could proceed. After a rhythmically lilting performance of the Waltz King's 'Emperor' Mr. Barbirolli and his associates acknowledged the insistent applause by repeating the Boccherini minuet, further emphasizing the thrice-welcome informality of the occasion in thus granting an encore. Earlier the conductor had made a felicitous speech congratulating the officers and members of the league on the success of their season. C.

### Juilliard Orchestra Gives Concert

The orchestra of the Juilliard Graduate School, Albert Stoessel, conductor, gave a concert in the school auditorium on the evening of March 4, with Florence Page Kimball, soprano; Marcel Grandjany, harpist, and Wendel Diebel, pianist, as soloists. The program began with Mendelssohn's 'Italian' Symphony, which was followed by a 'Concert Piece' for piano and orchestra by Mr. Diebel, with the composer at the piano. The second half of the concert was entirely of works by Ravel and included the Introduction and Allegro for harp and orchestra with Mr. Grandjany as soloist; 'Sheherazade' with Mme. Kimball as soloist, and the 'Daphnis et Chloe' Suite. N.

## NEW ORLEANS SYMPHONY OFFERS FINAL CONCERT

Zack Leads Orchestra and Chorus in Brahms's 'Requiem'—Civic Ballet Seen in Dances

NEW ORLEANS, March 20.—The sixth and last concert of the New Orleans Symphony, Arthur Zack, conductor, was held on March 13, when Percy Grainger was soloist playing the Grieg A Minor Concerto. The Brahms 'Requiem' was performed with a chorus of 125 voices, especially trained for the occasion by Mr. Zack, assisting.

The Civic Ballet presented the 'Firebird', the 'Polovtsian Dances' from 'Prince Igor', and 'Papillons', on March 10. Lelia Haller-Wulff was in charge of the choreography and Leon K. Zaney, master of ballet. Chester A. Wicker conducted the orchestra.

The pupils of Mary Scott and Elizabeth Wood, teachers of piano and voice, respectively, at Loyola School of Music, acquitted themselves well at a recent recital. Harry Brunswick Loeb gave a lecture on 'The Opera in New Orleans and Its Cultural Influence' before the Delphian Society. He is now at work on a full history of the French Opera in New Orleans.

A work of great value has been done by Charles Silin, professor of French at Tulane University. Mr. Silin has compiled every play, vaudeville, and comic, light, and grand opera performed in French in this city from 1806 through 1859.

Henri Wehrmann gave a talk on Louisiana composers at the Orleans Club and also appeared in the role of composer-pianist, accompanying several of his songs which were interpreted with excellent taste by Margot Castellanos Taggart, soprano. H. B. L.

### Stell Anderson Appears Under Patronage of Three Ambassadors

Stell Andersen had the patronage of three ambassadors for her tour of Europe in February, including concerts at Paris, Prague and Geneva. Miss Andersen also appeared with orchestra in other capitals. She was soloist with the Detroit Symphony on March 11 and is making a tour of the West Coast.

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## SCENES FROM OPERA SUNG IN COLUMBUS

**'Shakespeare at Court', Based on  
Excerpts from Operas, Given  
by Saturday Music Club**

COLUMBUS, O., March 20.—Members of the Saturday Music Club gave a beautifully costumed and well mounted performance on March 11 of 'Shakespeare at the Court of Queen Elizabeth', directed by Charlotte Gaines and with Hortense Mohr as chairman. Scenes from operas based upon plays by Shakespeare were given.

The program included 'Autolycus Song' from 'A Winter's Tale', sung by Thomas Dickens, baritone; a duet from 'Romeo and Juliet' by Gounod, sung by Miss Mohr and Fred Hoffman; the 'Credo' from 'Otello' by Verdi, sung by Raymond Buechner, baritone; the 'Willow Song' and part of the last scene from the same opera, sung by Myrtle Ross Keith and Marguerite Potts; 'It Was a Lover and His Lass' from 'As You Like It', sung by Emory Oman, Mrs. Robert Gilliam and Marian Larsen, 'Orpheus and His Lute' from 'Henry the VIII', sung by Ruth Deeds, Leonore Nuber and Mabel Hayes. Marguerite Heer Andrews was at the piano and Mabel Dunn Hopkins conducted a string ensemble.

On Feb. 27, 1938 Eddy, in the Women's Music Club course, sang to the largest audience that has assembled for a concert this year in Columbus. All available space was filled. Theodora Paxon played accompaniments.

Gilbert and Sullivan's 'Mikado' was given by the Franklin University Operatic Club on March 9 at Central High School. Marta Wittkowska directed action and staging and Tallmadge Crawshaw, the music. A professional

orchestra was engaged for the performance. Leads were sung by Dorothy Keller and Frank Pierce, with Nelson Starr, Thomas Dickens, Mary Hann, Harold Imhoff and Rose Graham playing other parts.

The Ballet Russe de Monte Carlo was brought to Memorial Hall in March by Hast and Amend. Roland Guerard and Alice Markova were particularly admired for their remarkable dancing.

Ohio State University's ninety-piece concert band played on March 12 with Eugene Weigel wielding the baton. An original composition, 'Prelude', by Clare Grundman, was included on the program. VIRGINIA BRAUN KELLER

## STOKOWSKI LEADS IN SAN FRANCISCO

**Conducts Symphony in Wagner,  
Bach, Debussy and Other  
Music as Guest**

SAN FRANCISCO, March 20.—Leopold Stokowski's recent appearance as guest conductor with the San Francisco Symphony served to emphasize the constructive work accomplished by Pierre Monteux during the past three years. The guest conducted a superb performance of the Brahms Symphony No. 1, and of his own arrangement of Rimsky-Korsakoff's version of Mussorgsky's 'Night on Bald Mountain', which goes both the composer and Rimsky-Korsakoff one better in point of excitement and instrumentation.

No less successful were his readings of the Bach G Minor Fugue, Debussy's 'Afternoon of a Faun' and the Wagner 'Magic Fire' music. The concert had been sold out days in advance, but a parade and civic celebration in connection with the Exposition kept half the audience from arriving in time to hear the first part of the program.

### Hindemith Is Soloist

Resuming the baton of his orchestra for its fifth pair of Opera House concerts, Pierre Monteux featured Paul Hindemith as soloist-composer and guest conductor. The latter's 'Concert Music for string orchestra and brass' made a more favorable impression than his 'Der Schwanendreher', Concerto for viola and small orchestra. By the time the audience had heard both works and enthusiastically applauded the 'Concert Music', the Tchaikovsky 'Romeo and Juliet' Fantasia was something to be cheered, or something that sounded quite saccharine,—depending upon the viewpoint; but it was Monteux's reading of the Beethoven Symphony No. 8 that was the superb accomplishment of the day.

The March 3-4 concerts had Naoum Blinder, concertmaster, as soloist in Prokofiev's Violin concerto in D. Mr. Blinder has never played more beautifully than in this work, and Mr. Monteux and the orchestra co-operated to make the performance a truly memorable occasion.

The program opened with Schumann's Symphony No. 1 Op. 38 and included Wagner's 'Siegfried Idyll' and Respighi's 'Pines of Rome.' The latter was given a superb performance.

The Bay Region Federal Symphony again entered the local concert field, Nathan Abas, conducting. The Curran Theater was the scene of his first concert, but subsequent ones are to be held in the Veterans' Auditorium and it is Mr. Abas' intention to feature American soloists both in town and at the Exposition on Treasure Island.

The soloist for the first concert was Edith Gidlof, dramatic soprano, who sang arias from 'La Gioconda' and 'Tannhäuser.' Mr. Abas conducted Mozart's Symphony in E Flat, Beethoven's 'Leonore' Overture No. 3, the Prelude to 'Lohengrin' and Liszt's 'Les Preludes.' MARJORY M. FISHER

## INDIANAPOLIS HAILS FOURTH POP CONCERT

**Sevitzky Conducts Symphony  
With Lewis and Hosmer as Solo-  
ists in Mozart Concerto**

INDIANAPOLIS, March 20.—At the fourth 'pop' concert of the Indianapolis Symphony on March 12, at the Murat Theatre, Fabien Sevitzky, its conductor, again assumed the role of lecturer for half an hour before the real program began. This time he drew attention to the percussion instruments, keeping the members of that department busy illustrating the different sounds and effects which play an important part in orchestral scores. As a lecturer, Mr. Sevitzky evinced a humor which the audience liked, and the climax was reached when he called upon Ralph Lillard to play the swing version of an aria from 'Martha' on the chimes.

The well-balanced program opened with excerpts from Rimsky-Korsakoff's 'Scheherazade', 'The Sea and the Vessel of Sinbad' and 'The Tale of the Kalendar Prince, in which the solo violin passages were beautifully played by concertmaster Leon Zawisza and included the Concerto for harp and flute by Mozart, played by Rebecca Lewis and James Hosmer; Otto Cesana's 'Negro Heaven'; Sibelius's 'Valse Triste'; a Fiorillo etude arranged by Dubensky for sixteen violins and Wagner's overture to 'Tannhäuser'. The two soloists acquitted themselves very artistically in the Mozart concerto and were recalled several times. The Fiorillo-Dubensky Etude for solo violins and small orchestra accompaniment was exceedingly well played. 'Scheherazade' music and Cesana's 'Negro Heaven' were heard again as encores.

PAULINE SCHELLSCHMIDT

## Arthur Le Blanc Appears with Canadian Orchestra

**Heard with Quebec Symphony and Les  
Concerts Symphoniques in Montreal**

Arthur Le Blanc, violinist, who, after studying for several years in Paris with Jacques Thibaud, arrived in Canada last



Arthur Le Blanc, Violinist

September and began a schedule of appearances with orchestras and in recital.

He was heard as soloist with the Quebec Symphony and gave a recital in that city, following those engagements with a tour of twenty concerts throughout the province of Quebec and the Maritime provinces during December, January and February, culminating his tour with an appearance as soloist with the Orchestra of Les Concerts Symphoniques of Montreal on Feb. 3. He played under the baton of Arthur Fiedler, conductor of the Boston Symphony's popular concerts.

He again was heard in Montreal on March 23, when he gave a recital which will be followed by another appearance with the Quebec orchestra on March 30, when he will play the Bach E Minor Concerto. Mr. Le Blanc will give a recital in New York in the Town Hall on May 9.

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## Metropolitan Opera

(Continued from page 7)

Wagner cycle on March 8. The orchestra played with uncommon beauty of tone and the chorus sang well. Such questions as were raised had to do with the staging. Surely all was not as Wagner intended in the departure of Amfortas, the knights and the Grail bearers at the end of the second scene of the first act. And just what was intended to replace the destruction of Klingsor's magic gardens at the conclusion of act two?

The cast was a strong one, and in no detail more so than in the Amfortas of Friedrich Schorr. The character was bodied forth with such nobility and poignance as to make it one of the most memorable achievements of the veteran baritone's career. The Parsifal of Lauritz Melchior had many splendid moments. The tenor's cry of "Amfortas!" after the burning revelation of Kundry's kiss was of searing intensity. Gurnemann was again in the sympathetic keeping of Emanuel List. Klingsor, as impersonated by Adolf Vogel, fared better vocally than he has in many years. The off-stage phrases of Titirel were well sung by Douglas Beattie, though the singer could have been placed so as to give his tones greater distinctness.

Kirsten Flagstad's Kundry was superbly sung and acted. It unquestionably belongs in the great line, with the Kundrys of Brandt, Ternina, Nordica and Fremstad, having grown and deepened with each repetition of the part at the Metropolitan. The knights, squires and flower maidens accomplished what was expected of them. A special word should be said for the dependable Doris Doe, who supplied the voice for the motto theme at the close of the first Grail scene. She sang precisely as it should be sung a brief but very important passage that has been known to go awry, with results disastrous to the illusion created by the Grail ceremonial.

### Thomas in 'Tosca'

The season's last "Tosca," with John Charles Thomas making a first New York appearance as Scarpia, found a large audience on hand. Irene Jessner was the Tosca of the evening, Marjorie Lawrence, who had been expected to appear in the role, having become indisposed. Giovanni Martinelli was the Cavaradossi, Norman Cordon the Angelotti, Louis D'Angelo the Sacristan, and lesser roles were taken by Alessio De Paolis, Wilfred Engelman, Arnold Gabor and Anna Kaskas. Mr. Thomas sang the music of Scarpia with a plenitude of voice grateful to hear, and his acting of the part was creditable, though he did not wholly succeed in making the Baron the ruthless, malevolent and sardonic figure of the opera. Except for the first part of the second act, however, he was commanding, and much of his stage business needed only the touch of inner conviction to make it effective. Memories of the immortal Scotti in this, one of his greatest roles were inevitable, and it is to Mr. Thomas's credit that he struck out on a characterization of his own. Miss Jessner, who has rendered yeoman service in filling the breach before this season, was a competent Tosca and covered an unexpected fall at the end with praiseworthy presence of mind. Mr. Martinelli's Mario had the fervor, if not the vocal power of yore, and Messrs. Cordon and D'Angelo were excellent in minor roles. Gennaro Papi conducted a rather heavy-handed performance.

### 'Lohengrin' Sung for Junior Students

A matinee performance of 'Lohengrin' was given for students from twenty-six New Jersey communities, under the auspices of the Metropolitan Opera Guild, on the afternoon of March 10. The house was filled to capacity. The cast included Irene Jessner as Elsa; Dorothee Manski as Ortrud; René Maison as Lohengrin, and Julius Huehn as Telramund. In the other roles were heard Herbert Alsen as the

King; and George Cehanovsky as the Herald. Erich Leinsdorf conducted. N.

### 'Lohengrin' Given for Last Time for Subscribers

The final subscription performance of 'Lohengrin' was given on the evening of March 9, with Lauritz Melchior in the title-role. Kirsten Flagstad sang Elsa and Karin Branzell, Ortrud. Julius Huehn was Telramund; Herbert Alsen, the King, and George Cehanovsky, the Herald. Erich Leinsdorf conducted. D.

### 'Rigoletto' at Final Matinee

Verdi's 'Rigoletto' had its third and last hearing of the season at the final matinee on the afternoon of March 11. Lawrence Tibbett made his only appearance in the role of the jester, this season, singing his best and giving a poignant dramatic characterization. Jan Kiepura was the Duke and Lily Pons, Gilda. The smaller roles were capably filled by Helen Olheim, Virgilio Lazzari, Norman Cordon, George Cehanovsky, Giordano Paltrinieri, Wilfred Engelman, Thelma Votipka, Pearl Besuner and Lucille Browning. Gennaro Papi conducted. D.

### 'Götterdämmerung' Ends Season

A capacity house heard the final performance of the season, Wagner's 'Götterdämmerung', on the evening of March 11. The cast was a familiar one but all the singers were in especially good voice and the performance was one of unusual interest which held the huge audience spell-bound for four hours and a quarter. Kirsten Flagstad was Brünnhilde and Karin Branzell, Waltraute. Lauritz Melchior sang Siegfried, Friedrich Schorr, Gunther, and Emanuel List, Hagen. The smaller roles were assumed by Irene Jessner, Doris Doe, Dorothee Manski, Lucille Browning, Thelma Votipka, Ira Petina, Max Altglass and Arnold Gabor. H.

### Season's Last Sunday Night Concert at the Metropolitan

The last Sunday night concert of the season at the Metropolitan Opera House on March 12 attracted a capacity audience that included many standees. The illness of Armand Tokatyan caused two last-minute changes in the program, Frederick Jaegel substituting for him in the scene from Act 1 of 'Madama Butterfly' with Hilda Burke, and John Carter singing Mr. Tokatyan's scheduled aria, 'O Paradiso', from Meyerbeer's 'L'Africana'.

Other singers who were warmly received were Zinka Milanov, Bruna Castagna, Lina Aimaro, Marisa Morel, Lucille Browning, Jan Kiepura, Norman Cordon, Robert Weede and Leonard Warren. The ballet contributed dances from 'Carmen' and 'La Traviata'. Fausto Cleva conducted. C.

### Gabriel and Arnoux Devote Program to Wit and Satire in Music

Bernard Gabriel, pianist, assisted by Louise Arnoux, diseuse, presented a program devoted to 'Wit and Satire in Music' at the Sherman Square Studios on the evening of March 6. Mme. Arnoux included in her program several early French 'Chansons a boire' as well as representative music from other European nations. Mr. Gabriel played and discussed music from 'Falstaff' and 'The Barber of Seville', works by Beethoven, Bach, Haydn, Debussy, Ibert and Prokofieff.

### 'Aida' Given in Armory in Bronx

Verdi's 'Aida' was sung in the Field Artillery Armory in the Bronx on the evening of March 4, under the direction of Giuseppe Creatore. It is estimated that the audience numbered over 5,000. The principals were: Aida, Viola Philo; Amneris, Rosita Fordieri; Radames, Sydney Rayner; Amonasro, Alfredo Chigi.

## New York Concerts

(Continued from page 26)

that his interpretative power was most apparent. One felt the excited crowds, the spray of colored flares, the sudden descent of night and the mockery of a distant trumpet call. The pianist's playing of Ravel's 'Ondine' as one of his encores was superb. A large and enthusiastic audience braved bad weather to welcome him. S.

### National Association for American Composers and Conductors Ends Season

The fifth and last concert of the sixth season of concerts by the National Association for American Composers and Conductors, was given in the studio of the late Henry Hadley, its founder, on the evening of March 11. Sigmund Spaeth, president of the association presided. The program included works by Herbert Inch, Mrs. H. A. Beach, Edward Burlingame Hill, Lolita Cabrera Gainsborg, Paul Creston and Charles T. Griffes. Those taking part were Ana Drittel, 'cellist; Mr. Inch, pianist; Mrs. Beach, pianist; Arthur Christmann, clarinetist; Harold Morris, pianist; Paul Mahler, speaker; Miss Gainsborg, pianist, and Paul Creston and William Masselos, pianists. The previous concert was given on Feb. 11, when the program was composed of works by Quincy Porter, Marion Bauer, Samuel Barber and Charles Wakefield Cadman. It was presented by the Mozart String Simphonietta, Wesley Sontag, conductor; Albert Stoessel, violinist; Harrison Potter, pianist, Daniel Harris tenor, and Mr. Barber, pianist. N.

### Oyanguren, Ley and Mme. Antova Give Program in Town Hall

Julio Martinez Oyanguren, guitarist, and Salvador Ley, pianist, gave a recital in the Town Hall on the evening of March 12. Also on the program was Mme. Elizabeth Antonova, who gave a talk on her native Russia, entitled 'A Life Different from Yours'. Mr. Oyanguren's numbers consisted of transcriptions of works by Bach, also items by Paganini and by himself. Mr. Ley offered the B Flat Partita of Bach and pieces by Chopin and Schubert. N.

### Hart House String Quartet Plays at Reception

The Hart House String Quartet played at the MacDowell Club on the afternoon of March 5, after a reception which the

club held for the organization. James Levey, first violin; Adolphe Koldofsky, second violin; Milton Blackstone, viola, and Boris Hambourg, 'cello, performed Mozart's Quartet in D Major (K. 575) and Delius's seldom-heard Quartet No. 2 (1916-17). They were cordially welcomed by their listeners. Those present at the reception and recital were invited to inspect an exhibition of water colors and drawings by Johann Radenkovich. N.

OSCAR ZIEGLER, pianist, The New School, March 11, afternoon. Final recital of three. The program consisted of Liszt's B Minor Sonata and Beethoven's 'Hammerklavier' Sonata, Op. 106.

MARA SEBRIANSKY, violinist, Irving Owen, accompanist, MacDowell Club, March 9, evening. Glazounoff Concerto, Sonatas by Tartini and Bach, Paganini's Variations on a theme from Rossini's 'Moses in Egypt' and works by Bloch, Burleigh and Sarasate.

EDWARD MORITZ, composition concert, MacDowell Club, March 3, evening. Assisting artists Sonie Easin, contralto; Milton Wittgenstein, flute; Hannsjurgen Ronis, violin; Erich Silberstein, viola; Frederick Camelia, 'cello; Lili Koppel, piano. Works by Mozart, Cherubini and Handel-Halvorsen. The second half, Trio for Flute, Violin and Viola, and a Kantata for contralto solo and quartet, 'Der Ewige Ruf'.

### Mu Phi Epsilon Presents Artists at MacDowell Club

Under the auspices of Tau Alpha Chapter of Mu Phi Epsilon, a concert was given in the MacDowell Club auditorium on the evening of Feb. 26, by Leota Lane, soprano; Mary Gale Hafford, violinist, and the Symphonic Singers, Ole Windingstad, conductor. Miss Lane sang excerpts from Handel's 'Radamisto'; Bach's 'Phoebus and Pan'; Catalini's 'La Wally', and Ravel's 'L'Heure Espagnole', as well as songs by Ware, Astorga and others. Mme. Hafford played Brahms's A Major Sonata and works by Leclair, Paganini and others. Mr. Windingstad's chorus sang Bach's 'Jesu, Joy of Man's Desiring', Schubert's 'Am Meer' and works by Praetorius and Gretchaninoff. Louise Haydon was accompanist for the chorus and Ruth Bradley for the soloists.

## Obituary

### Ericlea Darclee

The death is announced in Bucharest on Jan. 12, in her seventy-eighth year, of Ericlea Darclee, operatic soprano, who created the role of Tosca in Puccini's opera at the world premiere of the work at the Teatro Costanzi in Rome, on Jan. 4, 1900, and the title-role in Catalani's 'La Wally' at La Scala, Jan. 20, 1892. She sang Elisabeth at the first performance at La Scala of 'Tannhäuser'. Mme. Darclee was heard in America with Mapleson's New Imperial Opera Company, which sang at the Academy of Music in New York, in 1896. She was born in Bucharest, in 1862.

### Lillian Aldrich Thayer

CINCINNATI, March 6.—Lillian Aldrich Thayer, founder of the Cincinnati Settlement School of Music, died in Oxford, Ohio, on March 4. Miss Thayer, who was formerly a faculty member of the Cincinnati Conservatory of Music, was sixty-three. She studied singing in New York and in Munich before joining the Conservatory staff.

### John A. Redfield

BRIDGEPORT, CONN., March 1.—John A. Redfield, music instructor in the schools of Fairfield, Conn., for a number of years and the author of numerous books on

music, died in hospital here on Feb. 26, after a short illness. He had previously been a member of the faculty of the Teachers College of Columbia University and before that had taught at the International Music Camp at Interlochen, Mich. He also wrote for *The American Mercury*.

### Léon Delunet

Léon Delunet, expert repairer of violins, died at his home in New York on Feb. 24. Born in Mirancourt, France, in 1868, he went to London in 1886, where he was associated with Hill's until 1919. He came to America the following year, locating first in Canada, and in 1922, in New York, where he was with Wurlitzer's for one year. From 1923 to his death, he maintained his own establishment.

### Antonio Trabadelo

SAN SEBASTIAN, March 2.—Antonio Trabadelo, operatic tenor during the last century and, towards its close, a prominent teacher of singing in Paris, died here today. Among the prominent singers who studied with him were Geraldine Farrar and Mary Garden.

### A Correction

In the obituary notice of Charles Dierke in the issue of MUSICAL AMERICA for Feb. 25, the locality of Mr. Dierke's death was incorrectly given as Seattle. It should have been Portland, Ore.



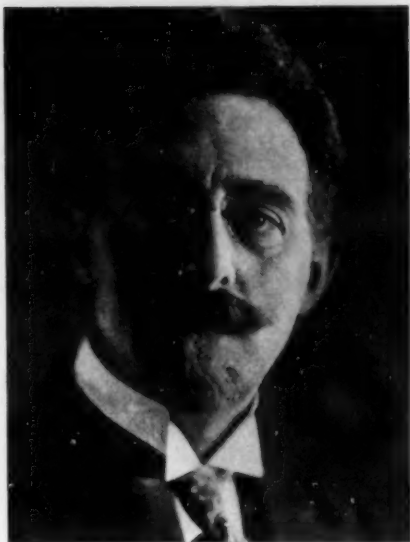
## CHICAGO MEN OFFER BOROWSKI SYMPHONY

Composer's Third Given Premiere Under Stock—Edmund Kurtz Plays Concerto

CHICAGO, March 20.—The first performance of Felix Borowski's Third Symphony and the second local listing of Frederick Stock's 'Cello Concerto', with Edmund Kurtz, the orchestra's chief 'cellist, as soloist, distinguished the program of the Chicago Symphony on March 9 and 10. Dr. Stock conducted.

Overture, 'Portsmouth Point'.....Walton  
'On the Steppes'.....Borodin  
Symphony No. 3, in G.....Borowski  
(First performance)  
Cello Concerto.....Stock  
'Capriccio Espagnol'.....Rimsky-Korsakoff

Mr. Borowski, since 1908 the invaluable commentator on the symphony programs, had begun his new symphony at Hollywood, Cal., in 1936 and completed it in Chicago in March of last year. Its performance was spacious and powerful as becomes a work that is vigorous, fresh and expressive, as well as varied in its ideas, each of which is worked out in a manner entirely congenial to its own nature. The piece seems to present alternately a complexion that is vehement and a face that is serene, but the two moods fuse gradually, without violence. At its conclusion, Mr. Borowski appeared several times on the platform to acknowledge the hearty applause and himself paid tribute to the orchestra's exacting performance.



Felix Borowski

Dr. Stock's 'cello concerto has a wayward beauty that can only be arrived at through the solution of its prodigious difficulties for the solo performer. Mr. Kurtz played in such a way that these difficulties were minimized; there was never a moment when he was not fully equal to them. He succeeded in spurring the tense passage of the 'cello above the accompaniment in a manner that was admirable for its facility, its style and its fluency. His tone was at all times seasoned, even in the most arduous passages, and the technique on which he relied throughout was polished to the highest degree.

The rest was somewhat of a miscellany, beginning with a jaunty and superbly live reading of Walton's 'Portsmouth Point'.

## CHICAGO RECITALS VARIED IN EXTENT

Eddy, Kiepura, Ganz, Casadesus Are Heard—Three Dance Groups Welcomed

CHICAGO, March 20.—Nelson Eddy and Jan Kiepura filled the Civic Opera House on successive nights (March 4 and 5), each bringing to a thronged auditorium exactly the sort of entertainment that was expected. Both were received with prolonged and riotous acclaim.

March 5 was a typically crowded Sunday. At the Studebaker Rudolph Ganz, pianist, gave a recital in which tone and phrasing blended most smoothly. The concert of the Chicago Symphonic Choir under Walter Aschenbrenner at Orchestra Hall was of the highest order. Meanwhile, John Pane-Gasser outlined the heroic style in recital at the Civic Opera House, assisted by Itza Kiszely, soprano, and the Manalan String Trio, as Giovanni Polifronio, violinist, played at Kimball Hall and two young singers, Alexander Kulpak, bass, and Margaret Willem, soprano, appeared in joint recital at the Woman's Club Theatre.

### Ballet Russe Returns

The return of the Ballet Russe de Monte Carlo resulted in a three-day Spring Festival from March 3 to 5 at the Auditorium, when five bills that had been selected through popular vote were danced.

On March 7 Robert Casadesus, pianist, closed the Musical Arts Piano series before a sold-out house at Orchestra Hall, revealing again superlative grace,

unity, and the power of refinement, as well as an easy but tremendous domination of the keyboard.

Three nights later the Safety Legion Quartet, assisted by David Baxter and June Browne, was presented at the Civic Theatre and the next evening Doris Humphrey, Charles Weidman and Dance Group assembled a fervent following in the same hall, while the Valparaiso University Choir, Richard Schoenbohm directing, sang at the Studebaker.

March 12 was another clustered date, offering Ted Shawn and his Male Dancers at the Studebaker in the beautifully executed 'Dance of the Ages', Maria Kurenko in resplendent song at the Civic Theatre, and Florence Kirsch, a pianist of thorough training and broad capabilities, at the Goodman. Ten-year old Patricia Travers, a phenomenally able violinist, disclosed continuous and adult skill in recital at Orchestra Hall, paralleling the performance of Louise Meiszner, child pianist who is slightly older, who had played at Kimball Hall on March 3. Also on Sunday was the piano recital of Elsie Alexander at Kimball Hall. Jean Nicolesco, tenor, sang at the Auditorium Recital Hall on March 4.

Fortune Gallo brought back his San Carlo Opera Company to a grateful town for a series of twelve performances beginning on March 9 and extending to March 19, at the Auditorium. Carlo Peroni conducted.

### Dorothy Orton Honored

While on a recent concert tour of Florida, Dorothy Orton was accorded a signal honor at Rollins College, Winter Park. She gave a recital at the Hotel Seminole on Feb. 26 and was invited to remain for the annual

Founders Day Convocation at the college. Miss Orton sang two songs with organ accompaniment. Another item of interest was a radio broadcast from St. Petersburg at which she sang three opera arias with orchestra.

### Hatfield Engaged by American Lyric Theatre and St. Louis Opera

Lansing Hatfield, baritone, will sing for the American Lyric Theatre in the two American operas the organization will give at the end of April: 'The Devil and Daniel Webster' by Douglas Moore, 'Susanna, Don't You Cry' by Clarence Loomis and Sarah Newmeyer, based on the songs of Stephen Foster.

Mr. Hatfield has also been engaged by the St. Louis Municipal Opera Company for leading roles in the following productions: 'Rose Marie', which will open June 2; 'Mary', beginning July 31; 'Song of the Flame', beginning Aug. 14; and 'Victoria and Her Hussars', beginning Aug. 21.

### Leonard Stocker Sings with Chorus in St. Louis

Leonard Stocker, American baritone, was guest artist recently with the Washington University Chorus in St. Louis. Since his return to the United States in November after a year of study and concert engagements abroad, he has appeared at Monticello, Shurtleff, and Blackburn Colleges in Illinois, at Monett Junior College in Missouri and at the Studio Club in New York. While in Europe, Mr. Stocker sang in concerts in Vienna, Salzburg and The Hague with Leo Rosenek at the piano; was heard in Paris over Radio 37, Poste Parisienne, and Radio Lille and at the American Cathedral.



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## AMERICAN CONSERVATORY PLANS SUMMER

### Curriculum Is Announced With Three Consecutive Sessions to Be Given

CHICAGO, March 20.—With a list of well-known pedagogues that includes many teachers, lecturers and recitalists appearing before the American public, the American Conservatory of Music has announced its curriculum for the summer of 1939. The examinations for the limited number of free and partial scholarships to talented students of limited means will take place on June 20 and 21 immediately preceding the opening of the main summer season.

For this summer the Conservatory has arranged three consecutive summer sessions of six weeks each—the first to start May 11, the second or principal session extending from June 22 to August 2, and the third from August 3 to September 13. Under the direction of the officers of the Conservatory including John R. Hattstaedt, president, and Charles J. Haake, educational director, the facilities of the Conservatory will be expanded and new courses offered this year.

In the piano department will be Henriot Levy, Rudolph Reuter, Allen Spencer, Edward Collins, Kurt Wanieck, Louise Robyn, Tomford Harris, Earl Blair, Mabel Osmer, Jeanne Boyd and others will be available for private lessons and to conduct repertoire teachers' classes. The vocal department will include Theodore Harrison, Dudley Buck, Charles La Berge, Elaine De Sellem, John C. Wilcox; in violin, John Weicher, Herbert Butler, Scott Willets; Lois Bichl and George Sopkin in 'cello; and Margaret Sweeney in the harp department. The organists, Mr. Van Dusen, Dr. Herbert E. Hyde and Mr. Eigenschenk, are to be available for private organ lessons, and special courses in church and concert organ



Left to Right: Theodore Harrison, Rudolph Reuter, Edward Collins and Henriot Levy

will be given by Mr. Van Dusen and other teachers.

The public school music department will offer intensive courses especially during the major summer session. The instructors in the department include: R. Lee Osburn, Ann Trimmingham, Henry Sopkin and Edna B. Wilder. One of the features of the summer session is to be the normal class in Children's Musical Training under the direction of Louis Robyn. These classes will meet daily for ten days, commencing July 6. In regard to normal classes, all problems, methods of private and class instruction and materials to be used will be fully discussed and demonstrated.

Intensive courses in Class Piano Methods for public schools (Oxford Piano Course) are to be given by Gail Martin Haake and assistants. The Oxford Course is used in the public schools

of Chicago, Cleveland, New York and other cities.

A series of normal lectures on piano pedagogy and musical history will be given. Courses in harmony, counterpoint, composition and orchestration are being offered by John Palmer, Leo Sowerby, Jeanne Boyd, Stella Roberts and others.

Dramatic art courses, directed by Louise K. Willhour and Louise Sues Mitchell will lead to certificates and diplomas.

A series of public recitals will be given at Kimball Hall during the summer term by members of the faculty and artist pupils, including members of the master classes. Among the members of the faculty, the following will take part: Messrs. Levy, Reuter, Collins and Harris, pianists; Louise Winter, vocalist; Edward Eigenschenk, organist; Lois Bichl, 'cellist, and Stella Roberts, violinist. Students attending the summer session will be admitted to the concerts free of charge.

## ROCHESTER ENJOYS VARIED MUSIC FARE

### Rosenthal, Templeton, Ballet Russe Appear—Chamber Music Events Listed

ROCHESTER, March 20.—The Big Brothers and Big Sisters Club brought Moriz Rosenthal, pianist, to the Masonic Auditorium on March 11. He played to a large and enthusiastic audience, and had to respond to numerous encores.

The Rochester Civic Music Association presented the Ballet Russe de Monte Carlo on March 9 at the Eastman Theatre. The ballets comprised 'Les Elfs', 'St. Francis', 'The Bluebird', and 'Gaité Parisienne.'

Alec Templeton, blind pianist, attracted a large audience to the "Pop" concert of the Rochester Civic Orchestra March 5, at the Eastman Theatre.

The Eastman School of Music presented the Phi Mu Alpha Sinfonia on March 6, at Kilbourn Hall. The audience was very cordial.

The David Hochstein Memorial Music School presented the Hart House String Quartet in the school auditorium on March 3, before a very cordial audience. The music was superbly played.

The Kilbourn Quartet, assisted by Raymond Wilson, pianist, gave a recital in Kilbourn Hall on Feb. 14.

A song recital was given in Kilbourn Hall recently by Gerald Ingraham, baritone. His voice is pleasant and flexible.

Emanuel Balaban accompanied him with artistry.

The Rochester Civic Music Association presented Lawrence Tibbett, baritone, in recital at the Eastman Theatre on Feb. 24, before an immense and clamorously enthusiastic audience. His accompanist was Stewart Wille, who played excellent accompaniments and presented a group of solos.

MARY ERTZ WILL

## Pietro Yon to Hold Master Organ Course in New York

### Work Arranged Not to Conflict with World's Fair Interests—Classes to Begin in June

Piero Yon, official organist of St. Patrick's Cathedral, and composer of many works for organ, including 'The

Triumph of St. Patrick,' will give a special master course in organ playing in New York during June. As the New York World's Fair will be in progress and many organists from various parts of the country will wish to attend it, work will be especially arranged, so that very little time will be required outside classes. This does not imply a lecture course, but simply that all necessary notes and program music will be prepared in advance for distribution.

Courses will begin on June 5 and will consist of ten two-hour class lessons, with classes limited to ten students in order to provide for individual attention. Classes will be arranged for beginners at the organ and for advanced artists.



Pietro Yon

### Congressional Library's 'Strads' Placed on View

WASHINGTON, March 20.—The Whittall Pavilion, built to house and display the Whittall collection of Stradivari instruments at the Library of Congress, was opened to the public on March 6. The famous 'Strads' (three violins, a viola and a 'cello) are displayed in specially constructed cabinets in the oblong room adjoining the Music Division. The instruments are sheltered behind shatter-proof glass and when not on view heavy bronze shutters automatically enclose them in metal. The pavilion is the gift of Mrs. Gertrude Whittall, who also presented the collection of 'Strads' to the library.

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# Musical America's Educational Department

## LOUIS PERSINGER DISCUSSES APPROACH TO VIOLIN STUDY

### *Listening to Oneself Is First Necessity For Tone and Pitch*

"GIVEN a good ear and a sense of rhythm, both absolutely indispensable for a violinist, the first thing a student must learn is how to listen to himself."

Louis Persinger, who has prepared so many violinists for the concert stage that he has lost count of their number, has arrived at this conclusion as the result of considerable listening on his own account.

"Elementary as this sounds," he said, "it is surprising how many performers, even after they have made successful concert appearances, are unable actually to hear themselves play. 'Physician, heal thyself,' may be paraphrased 'Fiddler, hear thyself'. Others they hear clearly, but to their own sound they are deaf. Even perfect pitch, that coveted attribute, does not guarantee its possessor against playing out of tune. I have known a number of recognized artists who were appalled at their false intonation when they learned to listen to themselves. It did not take them long to correct the fault, once they recognized it.

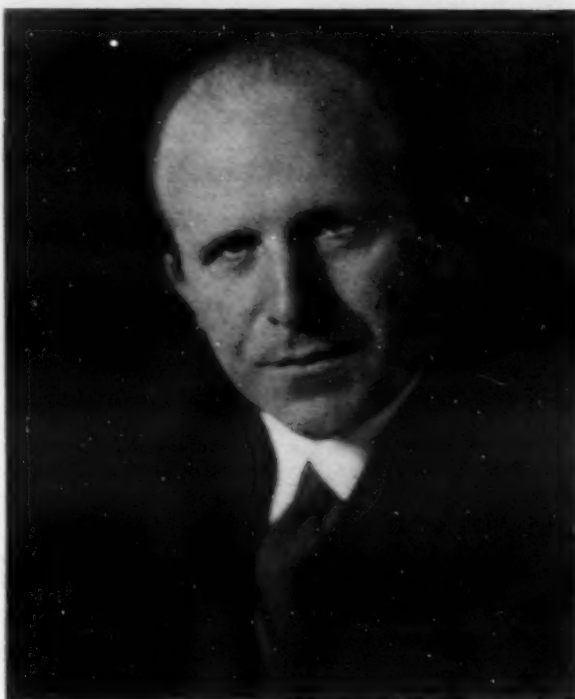
"The achievement of a good tone, as well as correct intonation, is also largely a matter of listening to oneself. The violin is a singing instrument, a fact that the student should never be permitted to forget. 'Sing, sing, sing, sing, sing!' I keep telling them. The tone must 'soar.' I deplore a 'sand-paper tone,' which comes from the brutal bearing down of bow upon strings. Warmth and intensity are expressed without so brutal and overbearing an approach; they can be lured and coaxed from the singing strings. Students are understandably prone to force the tone in their desire to bring out a lot of sound, and to register the intensity of their feeling. Mistakenly, they think the way to do so is with a crunching bow pressure. Not only do they produce highly unpleasant sounds, but they become stiffened and twisted physically. If they play in public in that fashion, as many do in their effort to impress, they develop bad habits which are extremely difficult to overcome. At the same time, they lose the power of listening to themselves, since nobody is relaxed enough to hear when his body is tied up in knots. Many fine talents have gone astray in this way, especially in this country, where teaching is not always as thorough and careful as it might be.

"In their effort to maintain rhythm, students often fall into the habit of beating time with the foot. This is a good way to lose the rhythm. I have observed that many times, even when they feel correctly, they beat incorrectly. They actually throw themselves off the beat. They do much better to put their trust in their own rhythmic sense, not in any bodily manifestation.

### "Actions Speak Louder Than Words"

"Technically, I believe that actions speak louder than words. I demonstrate as much, and talk as little, as possible. Many teachers convert the piano stool into a sort of lecture platform. I avoid it, except in playing an occasional accompaniment. It takes only a few moments to illustrate on the violin itself, points which require long and wearisome spoken explanation. Every student has his own technical problem, which calls for special handling. A child, just beginning, has a fresh approach, but most students come to me from other teachers, with whom they have covered the preliminary ground.

"Bow and finger exercises taken in large gobs from some standard work such as Sevcik, Svecenski, Flesch Thompson, Yost, Gavriloff, Gustav Walther, Max Fischl, or Alfred Pochon are not so effective as bits selected from here and there to meet specific



LOUIS PERSINGER

difficulties. For the left hand, I improvise exercises away from the instrument, according to the student's particular need, and make use, as well, of various books of suggestions for strengthening the fingers and giving them independence. The right hand is another matter, since there is no prescribed way of holding the bow to secure the maximum control. Sometimes I watch while the student picks up an ordinary pencil, and deduce from his hold on the pencil the grip of the bow which will be most comfortable for him. The wrist may be held high or low; it may be almost parallel with the bridge or at an angle to it while the bow crosses the strings. The main thing is that the player hears his own sound and knows that it is right and beautiful.

"In working on technic, physical peculiarities should be shown every consideration. A girl with a disproportionately short thumb, for example, could not be taught the accepted principle of using that member as a combination grip and guide on the neck of the fiddle. She should be allowed to hold it inconspicuously in its natural position almost underneath the neck, while her other fingers are educated to compensate for its deficiency. Similarly, a young man with inordinately long fingers should be helped to discover how to prevent their getting into entangling alliances with one another, even although it means that he has to turn his wrist and hold his hand in an entirely unorthodox position on the fiddle to do so. As to the use of a shoulder pad to support the instrument, that is entirely optional. Again the physical side enters into the question.

### Correct Practice Vitally Important

"Correct practice is, of course, vitally important, yet few students have any idea of how to go about it. Supervised practice within limits is a good thing, so long as it does not vitiate the student's ability to think for himself. I make a great point of teaching not only what, but how to practice. One of my pupils had been instructed by a former teacher, when he made a mistake, to 'go home and play that thirty times.' He played a wrong note in the octaves of the Beethoven Concerto during a lesson with me, and started repeating the passage on the spot, over and over like a gramophone record that has become stuck. Such mechanical practicing is of no earthly use. The 'common sense' approach, which is not so common, is the only one. Part of the practice period should be devoted to technic, part to learning a new work, part

### *Individual Treatment More Important Than Any Single System*

to reviewing old ones. In addition, however, the student should be shown how to practice difficult places, using different fingerings and intensities, changing the rhythm, transposing to different keys.

"Deterrent features which must be coped with are numerous: over-ambitious parents, egging on the teacher to pluck a talent before it is ripe; a too militant spirit of competition among the students themselves; household interference with hours and methods of practice; an inadequate or vicious educational background. When assailed with the question, 'How long will it take you to prepare my son to give a concert?', I am distinctly annoyed. The father of a 'prodigy' came to see me with a long story of what a 'genius' the boy was. After a half hour's press agenting, the father asked triumphantly, 'Now what do you think of my son? Will you teach him?' 'But I haven't heard him play yet,' I said. The boy was called in, the very portrait of a prodigy in black velvet suit, lace collar, and curls. He gave a lackadaisical and meaningless performance. Almost before the last note had sounded, he turned to his father, and asked, with the first sign of animation he had displayed, 'Now can I put my violin away?' Needless to say, he did not become one of my pupils.

### Against Forcing Public Appearances

"Public appearances, like tone, should not be forced. If they are permitted to take care of themselves, when the talent is ready the Lord will provide, or if not the Lord, one of His angels on earth. An early concert appearance produces a desirable enhancement of self confidence, to be sure, and one learns certain things not experienced in a studio. Yet too often the young artist who has tasted blood in the form of adulation and applause is unwilling to return to the hum-drum of further study. He starts to 'play around' instead of practicing, drawing on his slender capital of equipment instead of adding to it, until he finds himself bankrupt, a good talent spoiled in the making.

"There is, in truth, no single system of playing or teaching others to play. Forbearance, not formulas, counts in the long run. It is a truism that the music itself, not its performance, should be paramount, yet it is a truism that can bear repetition. Devotion to the music for its own sake, rather than for the display of personal prowess, is all too rare. Wrong 'attitudes' are as destructive as wrong methods of playing. The glib prating about music in its purely external manifestations, the easy acceptance of finger-board agility, wiggling the fingers up and down the finger-board, the casual dismissal of Bach and Beethoven as 'old hat' and equally casual recognition of composers who have little but 'modernity' or experiments in noise to recommend them, are attitudes which lead to unsatisfactory playing, and a dissatisfied artist and public.

### Spirit of Worship, Not Conquest

"The spirit of worship, not conquest, is the one to be encouraged. If the potential artist can be made to feel the music with an intensity which amounts to worship, he can be made to interpret it in such a way that others, in their turn, will feel and worship. In the development of technic and tone, in the appreciation and interpretation of great music, even in so prosaic an aspect as building a career, it is the spirit of worship as opposed to conquest wherein lies the difference between failure and success."

HELEN L. KAUFMANN



#



# ACTIVITIES OF MUSIC SCHOOLS AND TEACHERS

Frieda Volkert, dramatic soprano, pupil of Leon Carson, sailed recently for Germany where she will make appearances in opera. Nella Williams is being heard at a monthly series of vocal programs of music by 18th, 19th and 20th century composers at the Wednesday Study Club of Bayside, L. I. Emma Denninger, soprano, was soloist at the February concert of the Nutley Symphony. Mildred Hohner, mezzo-soprano, was soloist at a recent meeting of the Du Pont Club in Kearny, N. J., and she will be heard in a Russian program at the Arlington Music Club in April. Erna Finley, contralto, was soloist at the tenth anniversary of the D. A. R. in Pas-

saic, N. J., and was soloist with the Nutley Symphony at its March concert.

Henry Pfohl, baritone, pupil of Edgar Schofield, was heard in a group of Schubert songs with the Brooklyn Symphony the evening of March 11 in the concert series sponsored by Long Island University.

Elizabeth Rondthaler, contralto, and Ray Dedels, tenor, were presented in a program by the Society of Old Brooklynites on March 2 in the Hall of Records Building, Brooklyn.

Ray Ovington, baritone, gave a group of songs at the Pennsylvania Hotel, New York, for the Congress of States Society on March 9.

Pupils of Ronald Murat, teacher of violin, are making important concert appearances and are already being booked for next season. Arnold Belnick, winner of the Sealtest \$1,000 prize, has been signed by Concert Management Arthur Judson for five years. He will give his official debut recital in the Town Hall on Oct. 15. Vevian Speisman will play Lalo's 'Symphonie Espagnole' with the North Shore Orchestra in April. Herbert Garber will play the 'Concerto Accademico' of Vaughan Williams with the Washington Square String Orchestra, of which he is concert master, on April 12. Elsa Reed and Gerald Gelbloom, both promising violinists, are studying with Mr. Murat.

Diana Cohen, pianist, a pupil of Rudolph Gruen at the Manhattan School of Music, gave a recital at the Brooklyn studio of Lillian Reznikoff Wolfe on March 4. Her program included compositions by Bach-Silotti, Mozart, Tcherpnin and Chopin. Until recently Miss Cohen was a pupil of Mrs. Wolfe in piano and teachers' courses, and she maintains her own studio in Brooklyn where she teaches piano and musicianship.

Miss Cohen gave a recital at the Manhattan School of Music on the evening of March 8. Her program included Silotti's transcription of Bach's G Minor Fugue, a group by Chopin and works by Mozart, Tcherpnin, Turina and others.

Frieda Klink, contralto, gave a song recital in her studio on the afternoon of Feb. 19. Besides Lieder by Brahms, Mme. Klink sang an Italian group by Marcello, Bononcini, Marcello and Scarlatti, and modern works by Duprac, Poldowski, Carpenter, Beach and Gretchaninoff. Sarah Knight was accompanist.

Julius Shaier, viola player, pupil of Hugo Kortschak, gave a recital in the Town Hall on Feb. 19, offering works by Bach and Brahms and a new suite by Paul Creston. Blanche Raisin, violinist, also a pupil of Mr. Kortschak, was soloist at the Children's Concert of the New Haven Symphony recently, playing the last movement of the Mendelssohn Concerto.

The Tuthill School for Oratorio, James A. Brown Tuthill, director, was to present 'The Messiah' in the Carnegie Chamber Music Hall on March 23.

Frances Foote, eleven-year-old violin pupil of Mary Gale Hafford, played at the Bronxville Theatre on Feb. 9, and is scheduled to play at a recital for the combined schools of Rye in the near future.

Antonia Brico, conductor of the Brico Symphony, addressed the students of the High School of Music and Art on the afternoon of Feb. 23. Following the close of her talk, Miss Brico gave a lesson in conducting to the entire student body.

Adele Katz, musicologist, spoke on the Schenker method of analysis at a meeting of the music faculty at the High School

## New England Conservatory Concerts

Boston, March 20.—A concert of unusual merit was given on Feb. 15, by the New England Conservatory Orchestra under the baton of Quincy Porter, dean of the faculty. The program included the Overture to 'Iphigenia in Aulis' by Gluck-Wagner; 'Threnody' by Paul Creston; Concerto Grosso for string orchestra with piano obbligato, Mary Bell Marshall, soloist, and the Brahms Symphony No. 1.

A concert was given this month in Recital Hall, New England Conservatory of Music, in aid of the permanent fund of the Alumni Association of the conservatory. This fund was established to aid deserving young music students. The program opened with Mozart's Violin Sonata in B Flat (Louise Seymour, piano, and Margaret Allen, violin), followed by Boellman's 'Cello Sonata' (Mildred Ridley, cello, Louise Seymour, piano), and for final item, Brahms's Piano Quartet (Josephine Durrell, violin, Margaret Allen, viola, Mildred Ridley, cello, and Louise Seymour, piano). An audience of excellent size applauded the artists with enthusiasm and great friendliness.

G. M. S.

## Nicholson Sings in Oratorio and Recital

Robert Nicholson, baritone and artist pupil of Edith Henry, is fulfilling many engagements, both in oratorio and recital. He appeared as soloist with the Schola Cantorum in Carnegie Hall; sang under the combined auspices of Rutgers College, Princeton University and New York University on March 21, in recital in Cleveland on March 20, in the final program of the Metropolitan Opera Air Auditions; as soloist in a performance of 'The Creation' with the Bridgeport Symphony and Oratorio Society, and has given recitals in New York at the home of Mrs. George Blumenthal, in Ridgewood, N. J., and in the Townsend concert series in Washington, D. C.

## Music Scholarships Offered at the Cummington School

CUMMINGTON, MASS., March 20.—The trustees of the Cummington School recently announced competitive scholarships for summer study in piano, violin, and cello. These scholarships provide all instruction and living; they are open only to those who cannot finance their study without full aid. Auditions will be held in New York City and also in Chicago in May.

## Kostelanetz to Teach at Juilliard Summer School

Andre Kostelanetz, radio conductor, will give an advanced course in orchestral conducting at the Juilliard Summer School from July 5 to August 11. The course will be limited to ten students. It is the policy of the School to have on its staff instructors who are active in the professional field and who stress practical training in their courses.

## Leon Carson Gives Series of Weekly Lecture Recitals

Leon Carson, New York teacher of singing, is giving a series of weekly lecture-recitals on 'The Development of American Song and Opera' in the auditorium of the High School at Nutley, N. J., in conjunction with the Nutley Adult Education Association. He has recently been elected to membership in the American Academy of Teachers of Singing.

## Stanley Freedman Gives Piano Recital in Hartford School

HARTFORD, CONN., March 20.—Stanley Freedman, pianist, was presented in a recital by the Julius Hart Foundation in the foundation's music room on Feb. 19.

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# MUSIC: Sibelius Chorus, Copland "Play-Opera," Easter Music Issued

## 'ONWARD YE PEOPLES' A FINE SIBELIUS CHORUS

WITH the issuing of the chorus 'Onward, Ye Peoples!' by Jean Sibelius the Galaxy Music Corporation has given to the public a work that promises to become an epochal vocal expression of what is assumed to be a universal aspiration. The original text exhorting all peoples to strive for "the Light that the Lord hath given us for our guide" is by the Swedish poet V. Rydberg, but an excellent English version by Marshall Kernochan is provided.

The great Finnish composer is known in this country more especially for his instrumental works and songs, but his choral writing also enjoys high repute in Europe. This, incidentally, is the first copyright choral composition from his pen to be published by an American firm.

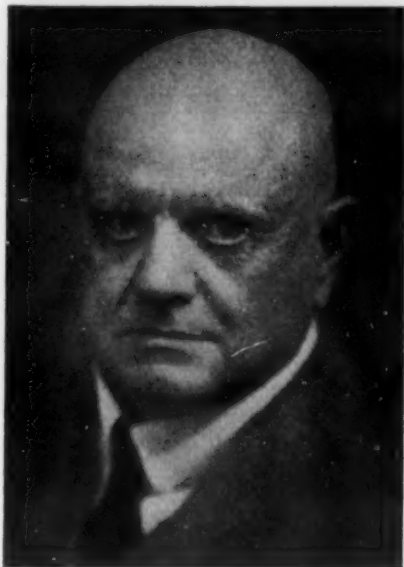
It is safe to predict that 'Onward, Ye Peoples!' will command instant recognition as one of the most profoundly impressive choral works that have appeared in many a long year, and, having no denominational bias, it is equally usable for groups of all denominations and sects, as it is equally appropriate for concert, church, college and lower school. The melody is a fine, dignified, lofty musical expression of lofty words, with a stirring thrust and the kind of spontaneity and inevitableness to give it almost a folksong character. A midway change of key from A to F provides a momentary contrast that seems to lend an added virility to the first theme when it re-enters confidently in a broader fortissimo in the optimistic original key to sweep on full-throatedly in a majestic stride to the overwhelming climax at the end. And Sibelius has the artistic acumen to be simple and straightforward harmonically when, as in this case, it permits the spirit of the music to soar more unfetteredly.

In order to make the work as widely accessible as possible the publishers have issued it for four different choral groups: four-part mixed voices, four-part men's voices and both three-part and two-part women's voices, the arrangements having been made by Channing Lefebvre. The composer has scored the accompaniment for full orchestra for festival purposes and a version for orchestra of smaller dimensions is also published. The performance time is given as four minutes.

## 'THE SECOND HURRICANE' RELEASED FOR SCHOOLS

Those in charge of the musical activities in High Schools will be interested in the appearance of the score of 'The Second Hurricane', a play-opera for boys and girls of High School age with music by Aaron Copland and libretto by Edwin Denby. The work, which had its premiere in a series of three performances at the Grand Street Playhouse a couple of seasons ago, has now been published by C. C. Birchard & Co.

Scenically little is absolutely necessary for its performance, though obviously it offers plenty of opportunity for the exercise of ingenuity in effective staging. Attention is called to the manner in which it was produced at its New York premiere, when bleachers provided seats for the par-



Jean Sibelius

ents' chorus on one side of the stage and for the school pupils' chorus on the other side and for the orchestra at the back, while the action took place in the centre. Adroit lighting was relied upon to help create the desired illusions of place. The only properties actually prescribed are a portable radio transmission set, six or more packing boxes, a rubber boat and some chocolate bars.

The story concerns a group of boys and girls whose class, with their principal in charge, is suddenly interrupted by the arrival of an aviator seeking helpers in aiding flood victims. Some of the students who volunteer are chosen and immediately leave in the aviator's plane. They land on a knoll in a stretch of country menaced by a river in flood and the aviator then leaves them to make a hurried trip to a neighboring town to get this plane repaired. No sooner is he out of sight than his plane crashes and he is killed. Left alone, the boys and girls are exposed to a hurricane and the menace of rising flood waters, from which they are finally saved by a rescuing plane. In the meantime they have spent most of their time in petty bickering and squabbling that not many people would consider faithfully representative of the spirit that would animate boys and girls of their age in the face of such an emergency. The fact that the choruses of parents and school groups which comment from time to time on their conduct mention at the end that they eventually had a chance to aid in the relief work and rose to their opportunities scarcely removes the reproach.

The book is written in frankly colloquial style and the music is dissonant enough to have a modernistic flavor. It is more vital rhythmically than melodically, with an Introduction to the second act successfully suggestive of the raging of a hurricane. The choral writing offers excellent experience in part-singing, but the opportunity to provide solos of attractive musical character has scarcely been utilized to



Aaron Copland

the full extent possible. High School boys and girls cannot be expected to bring to life the kind of arbitrarily shaped melodic line that only an experienced artist knows how to make significant. However, the up-to-the-minute interest of the story will undoubtedly make a sufficiently strong appeal to commend the work to many school groups.

## MANY EASTER NOVELTIES FROM VARIOUS SOURCES

THE Galaxy Music Corporation has placed several noteworthy Easter choral novelties to their credit. Harvey Gaul has made a highly effective free arrangement for mixed voices with children's chorus, or soprano solo, of the Hungarian 'Easter Carol of the Three Orphans', with its picturesquely naive words, and Alfred H. Johnson has written a joyous chorus, 'An Easter Salutation', also for mixed voices, that should become a general favorite with church choirs. Katherine K. Davis has also released the joyous spirit of the season in her fine Easter carol for Women's voices, 'Christ is risen today!', while in her chorus for women's voices with soprano solo, 'The world itself keeps Easter day', she has produced a carol with a quaint turn of the line and an engaging lilt such as are found in some of the traditional Christmas carols.

In addition, as agents here for Stainer & Bell, this firm has given out a cantata, 'A Vision of Calvary', by Harold Howell, published by that English house, an extended work for tenor and baritone solos and chorus, with accompaniment scored for organ, piano, and orchestra, with a suggested optional reduction of the orchestra part for strings. It is an impressive work, well written chorally and marked by uncompromising artistic taste in expression. The four parts into which it is divided are: 'The Last Supper', 'The Garden of Gethsemane', 'The Betrayal' and 'The Crucifixion'. The time duration is given as fifty-two minutes. A novelty of out-of-the-ordinary character for the imminent season is 'An Easter Sequence', a fantasia for soli, chorus and organ based on traditional hymns and carols, by William Lester, with texts by Margaret Lester. There are eight units in the work and they are so arranged that any one of them may be used separately if desired. 'The world itself keeps Easter day', to the tune of 'O Christe, rex piissime', in 'Piae Cantiones', the opening 'Awake, awake, good people all', using a familiar traditional English Mayday carol, and 'How brightly beams the morning star', to a chorale melody from Nicolai's 'Freudenspiegel' (1599), are among the outstanding features, while 'All the toil and sorrow done', to the old Welsh hymn tune 'Llanfair', brings the work to a superb conclusion.

J. Fischer & Bro. are the publishers of this work and also of the devoutly felt and

expressed 'Renaissance' ('Resurrection') for four-part mixed chorus by Garth Edmundson, and of Gena Branscombe's well-made arrangement for five-part women's chorus of the beautiful 'God hath now ascended' ('Ascendit Deus') by the sixteenth century Jacobus Gallus, provided with an English text by the arranger.

Then from Carl Fischer, Inc., come two Easter carols for mixed voices that have the qualities to command immediate attention and interest. One is 'We come with voices swelling' by Warner M. Hawkins, and the other, 'Resurrection Morn' by Franz Bornschein, and both are marked by straightforward and fluent writing. As the representative here of the Oxford University Press this firm also releases an intriguing 'Easter Anthem' founded on old church melodies by Ernest Bullock, organist of Westminster Abbey, and an anthem, 'He is risen', by another English composer, Cecil Cope, and, as an extended major work of far-reaching importance, the 'St. Matthew Passion' by Heinrich Schütz, as edited and supplied with an English text by H. M. Adams. This one of the three settings of the Passion written by the German composer who was born just one hundred years before J. S. Bach, is a veritable treasure-house of nobly conceived liturgical music, and as thus made more accessible than hitherto it undoubtedly will be sought eagerly by church musicians.

## MUSICAL PLAYS FOR SCHOOLS ABOUT MOZART AND LINCOLN

WITH two more musical plays for school boys and girls, 'Thirty Minutes with Mozart' and 'Thirty Minutes with Lincoln', to add to his previously published 'Thirty Minutes with Foster', H. L. Bland, formerly director of music of the State Teachers' College in Clarion, Pa., seems to have definitely launched a 'Thirty Minutes With' series, for which available subject matter is practically inexhaustible. They are Belwin publications.

These little plays center around some incident in the life of the great personage chosen as the subject and the incident is used as a peg on which to hang some of the music that he composed, if he was a composer, or that was contemporary with him, if, as in the case of Lincoln, he was not a musician. Bits of biography are given at the beginning of the little books and at the end descriptions of the characters and detailed directions for the costumes, the scenery, the properties, the make-up, and so on, are supplied.

In 'Thirty Minutes with Mozart' the great composer is represented as on a visit to London with his parents and sister Nannerl during his child prodigy days, when he was about eight years old. The only other speaking characters, besides his family, are a servant, a hair-dresser and the Spirit of Music. The dialogue is for very young children, and the Mozart music drawn upon includes the song, 'Lovely May', the theme of the first movement, of variations, of the A major piano sonata, used as a song of welcome to London, a piano Allegro in B flat, the little minuet in F and the minuet from 'Don Giovanni'. But a most unfortunate inaccuracy has slipped through in the designating as a minuet of the Allegro in G flat, written, as it is, in two-four time.

The Lincoln play, culminating in the Gettysburg address, is for somewhat older school pupils. For the music here the author has had recourse to 'Carry me back to old Virginia', 'Nobody knows the trouble I've seen', 'When Johnny comes marching home', 'Pon goes the weasel!', 'Tramp, Tramp, Tramp!', the 'Battle Hymn of the Republic', 'Dixie' and 'America'.

The purpose back of these musical plays is a wholly admirable one. They may conceivably have a far-reaching educational effect musically in implanting an interest in and love for good music at a particularly impressionable period. It is worth considering, however, whether they would not fulfill their purpose more effectually were the author to choose pivotal incidents of more pointed dramatic interest.



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## Firm to Observe Seventy-Fifth Anniversary

### J. Fischer and Bro. to Mark Jubilee of Founding in 1864

THE firm of J. Fischer & Bro., will celebrate its seventy-fifth anniversary on April 4. The officers of the firm are George A. Fischer, president, who is also a member of the board of directors of the American Society of Composers, Authors and Publishers, and is treasurer of the St. Gregory Society of America; Carl T. Fischer, treasurer, who is also treasurer of the Standard Music Publishers Association, and Joseph A. Fischer, secretary, who is also vice-president of the Music Education Exhibitors Association.

The firm was founded on April 4, 1864 in Dayton, O., by Joseph Fischer, organist and choir director of Emanuel Church of that city. In 1875 the business was moved to New York. In 1884 the activities of the firm had increased to such an extent that Mr. Fischer, who had continued his professional music activities in the city, relinquished it to devote all his time to the editing and publishing of music. In this year the business moved to the Bible House at Astor Place, which remained its headquarters for upward of forty years.

#### Firm Incorporated

Joseph Fischer died on Nov. 24, 1901, and his two sons, George and Carl T. Fischer, assumed the management. The firm was incorporated in 1906 and moved in April, 1926, to its present location at 119 West 40 St. The firm occupies an entire floor in the building and all work incidental to publishing and distribution of music is carried on at that address. The principal business done by the firm is from the United States and Canada. In recent years, however, foreign trade has begun to occupy a considerable importance. It is transacted by the firm of Rushworth and Dreaper, acting as agents for the British Isles.

Practically all of the early publishing efforts of the firm were confined to music for the Catholic Church, but gradually the catalogue embraced music in other forms. Today it covers every known type and form of music. A house organ, *Fischer Edition News*, has been published periodically since 1923. Publications of the firm include operas, orchestral works, oratorios, cantatas, choral works, a Russian Church series, Sixteenth and Seventeenth Century masses, piano works, songs, organ music, Catholic Church publications and educational music.

Among the works in larger forms published, is the oratorio 'The Ordering of Moses' by R. Nathaniel Dett, which has been performed at the Cincinnati, Westchester and Worcester festivals, as well as by seven choral societies. 'Peter Ibbetson', opera Deems Taylor, has been given by the Metropolitan, the Detroit Civic, the Cincinnati Zoo, and the Ravinia Park opera companies. The same composer's 'The King's Henchman', has been produced by the Metropolitan, Cincinnati Zoo, the King's Henchman companies and the Federal Music Project of Los Angeles. Mr. Taylor's 'Through the Looking Glass', a suite, is in the repertoire of most major American orchestras, and 'Three Chinese Pieces' by Abram Chasins, has been performed by the New York Philharmonic-Symphony under the baton of Arturo Toscanini. The 'Afro-American' Symphony, by William Grant Still has been played by orches-



Joseph Fischer,  
Founder



George Fischer,  
President

tras in the United States and Europe under the batons of Hans Lange, Antonio Modarelli, Sir Hamilton Harty, Albert Stoessel, Leopold Stokowski, Arthur Fiedler, Karl Krueger and many others.

### COLUMBIA OUTLINES FOREIGN STUDY COURSES

#### Teachers College Plans Summer Music Educational Program for European Trip

To provide American teachers with opportunities for direct contact with the art influences of Europe and to observe foreign educational methods, the Teachers College of Columbia is offering a field course in music and music education during its 1939 summer session, in charge of Peter W. Dykema. Those enrolled will visit England, Scotland, France, Belgium, Holland, Denmark, Sweden and Norway, studying, besides music, painting, sculpture, architecture, literature, drama and dancing, with special emphasis on the folk arts.

Members of the course will meet in New York on June 30 and sail the next day, returning on Aug. 29. Study classes under the instructor in charge will prepare for the visits and work accomplished will be accepted as the equivalent of certain courses required for degrees in the Teachers College, among them Aesthetics of Music, History of Music, General Music Methods, Conducting, Chorus and Problems in Music Education. Information may be obtained from Dr. Dykema, Department of Music Education, Teachers College, Columbia University.

### MUSIC IN WHEELING

#### Ceo-Cook Piano Team Makes Numerous Appearances—Fine Concert Series

WHEELING, W. Va., March 20.—Under the baton of Antonio Modarelli, Clara Ceo and Bess Cook, duo-pianists, will play the Bach Double Concerto with the Wheeling Symphony on April 12. Since the first of the year, Miss Ceo and Miss Cook have made appearances in Greensburg, Pa., Wheeling, Tridelpia and Oglebay Park, W. Va.

The Zu Hastings Frazier Series this season has included Fritz Kreisler, the Ted Shawn Dancers, Efrem Zimbalist and Lauritz Melchior in a joint program and Walter Gieseking.

#### Mme. Dussane of Comédie-Française to Teach at Fontainebleau School

The Fontainebleau School has added to its faculty for the coming summer, Mme. Dussane of the Comédie-Française. She will give a course in advanced French and a series of lectures on the History of the Theatre. Mme. Dussane studied at the Conservatory of Paris, where she won first prize at

the age of fifteen. She was immediately engaged by the Comédie-Française where she has appeared in roles in all the important works of the classic and modern comedy repertory. As a lecturer, Mme. Dussane has been heard in England, Belgium, Holland, Luxembourg, Denmark, Sweden, Norway and Italy. In 1938 she was a visiting professor at Bennington College, Middlebury, Vermont.

### JUILLIARD ENLARGES FACULTY FOR SUMMER

#### Edouard Dethier Becomes Member and Louis Persinger Is Also Re-Engaged

Edouard Dethier, violinist, has been appointed to the faculty of the Juilliard Summer School for the coming season. Louis Persinger is returning to the Summer School after an absence of two seasons. The string department includes as regular members Louis Bostelmann, Samuel Gardner, Sascha Jacobsen, Hans Letz and Charles Krane.

Mr. Letz will again conduct classes

in mixed ensemble and chamber music; Samuel Gardner, a course in graded violin teaching methods and materials. Louis Bostelmann is introducing a course in the art of practice, stressing technique, memorization, and interpretation.

#### Ottavio Pinto Arranges His Suite for Two Pianos

Ottavio Pinto, Brazilian composer, has arranged for two pianos his own 'Children's Suite', which has figured prominently on the concert programs of Guiomar Novaes (Mrs. Pinto), among other performers. The arrangement, made at the request of Josef and Rosina Lhevinne, will be published by G. Schirmer, Inc.

#### Mirovitch Gives Lecture at Columbia

Alfred Mirovitch, pianist and lecturer, was presented by the Music Education Club of Teachers College, Columbia University in Milbank Chapel on March 22. He spoke on 'The Constructive Force of Music', playing several compositions as illustrations.

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# NOTABLE ORGAN FOR WORLD'S FAIR TEMPLE OF RELIGION

## Haussermann Plans Contest for American Composers in Connection with Presentation of New Classical Instrument

A new organ for the Temple of Religion at the New York World's Fair is the gift of John W. Haussermann, Jr., and will be constructed by G. Donald Harrison. The instrument, which will cost \$25,000, will be built entirely on the principles of the classical organ. Mr. Harrison constructed the first classical organ in this country in 1937 for the Germanic Museum in Cambridge, following the ideas of Albert Schweitzer, eminent organist, theologian and writer on music.

In connection with the construction of the new organ, two prizes named for Mr. Haussermann are being offered by him to American-born composers. One of them, for \$200, will be awarded for a composition for organ alone; the other, also for \$200, for a composition for organ and strings, horns and timpani, or any part of this combination. The works must not be shorter than five minutes in duration, nor longer than twenty minutes in performance time. They may be for church or for concert use.

The works must not be older than January 1935 and must be unpublished. They will be performed, as will those receiving honorable mention, at the Temple of Religion during the World's Fair. The competition will end at midnight June 1, 1939. Compositions should be sent in anonymously with a pseudonym, the key of which should be enclosed in a sealed envelope, separate from the manuscript. Return postage should be enclosed and manuscripts registered or insured. Members of the jury are: Olin Downes, chairman, director of the World's Fair music department; Seth Bingham, organist of the Madison Avenue Presbyterian Church; Roy Harris, American composer and conductor; Hugh Ross, conductor of the Schola Cantorum and the Church of St. James the Less in Scarsdale; Ernest White, organist of the Church of St. Mary the Virgin. Manuscripts should be addressed to John Haussermann, 40 Scarborough Road, Briarcliff Manor, N. Y.

### Clarity of Tone Essential

In classical organ music, particularly that of J. S. Bach, great clarity of tone is essential in order that the interweaving of the various voices may be heard distinctly. Clarity and transparency of tone are the most striking characteristics of the organs of the seventeenth and eighteenth centuries. Each rank of pipes should possess not only a clear and transparent tone, but this feature must be maintained when two or more ranks are played in combination and, also, when the full ensemble of the instrument is employed.

Clarity in the ensemble is obtained by the insertion of groups of pipes which sound a selection of the more important harmonies. These groups of pipes are known as Mixture stops. The Fourniture of the Hauptwerke sounds four overtones when a key is depressed, and the particular overtones are varied throughout the compass of the keyboard, those in the bass and tenor being acute, or high-pitched, and those in the treble being more grave. This arrangement gives definition to the lower and usually obscure part of the compass, and breadth and fullness to the upper part, which would otherwise become shrill. It will be appreciated, therefore, that as the instrument is built up by the gradual addition of one rank after another, and finally



Architect's Drawing of the Temple of Religion of the New York World's Fair.  
Inset: John W. Haussermann



by the bringing into play of the Mixture stops, the tone becomes not merely louder but grows in harmonic intensity.

Another important characteristic of the classical organ is the tonal and dynamic contrast which exists between the manual divisions. This contrast is necessitated by the fact that the classical composers wrote much music in which two separate and distinctive tonal ensembles are employed alternately or antiphonally.

The classical organ comprises an almost limitless variety of tone which is produced synthetically by mixing with a foundation stop one or more mutation ranks which sound various harmonics or overtones. These mutations differ from the Mixtures already described in that there is but one harmonic sounded by each key and the particular overtone in each case is maintained throughout the compass.

A first attempt was made to recapture these desirable qualities in the organ installed at the Germanic Museum in 1937.

Mr. Haussermann's organ is a development of this instrument in larger form, but follows the essential tonal principles of the classic instrument. The instrument in the Germanic Museum has two manuals; Hauptwerke and Positiv, the new one has an additional department (Swell Organ) which is enclosed, and which will be played from a third keyboard placed above the Great and Positiv. This additional department, being under expression, gives added flexibility to the instrument, and enables the more modern and romantic works to be played effectively.

While the composition of the Swell Organ stops follows the classical lines, it does include such stops as the Viole de Gambe and Viole Celeste, which are required for modern and Romantic music. An interesting feature of this department is the family of reeds—16' Cromorne, 8' Trompette and 4' Hautbois Clarion. In modern times where one has a reed chorus it has been common to use 16', 18' and 4'

Trumpets of somewhat similar tone quality, but in this case the reed family in the various pitches have distinctive qualities, and therefore, follow again the more classical ideal.

The Positiv Organ is quite similar to that at the Germanic Museum, but somewhat larger in that it contains an accompanimental stop (8' Salicional) and a 1 1/4' Larigot.

The Great Organ, while similar to that at the Germanic, has an additional Mixture (Scharf (III Rks.)), which will add considerably to the power and brilliance of this department.

The Pedal Organ is a good deal more complete than that which is found in the Germanic instrument, and contains a 16' Principal, giving additional breadth of tone, and the three reeds are independent ranks of pipes, and again the plan has been followed of giving each reed a definite tonal character of its own in order to increase its individuality.

## LIBRARY OF CONGRESS LISTS ACCESSIONS

### Total Is 26,113, an Increase of 7,570 Over Preceding Year —Bulletin to Be Issued

WASHINGTON, March 20.—Accessions to the Music Division of the Library of Congress from all sources in the fiscal year ended June 30, 1938, totalled 26,113—an increase of 7,570 over the accessions for the preceding fiscal year, according to the annual report of Dr. Herbert Putnam, librarian, just issued. These additions included music, music literature and music theory, and were received through copyright (16,980), gift (3,119), purchase (3,422), exchange (8), transfer (218), other sources (2,376). The total contents of the Music Division on June 30, 1938, were 1,194,697.

Dr. Harold Spivacke, chief of the division, in his report says that "the increase in the number of accessions is striking. Although the Music Division has revised its methods of handling copyright deposits by accepting for its collection at least one copy of every

published work, this accounted for only a small share of the increase. Rather, the explanation is to be sought in the large collections acquired by purchase and gift. The purchase of the Loewenberg collection alone brought in about 1,650 items. Mrs. Elizabeth Sprague Coolidge, with characteristic generosity, contributed about 1,125 items to the Coolidge collection. Furthermore, the increased activity of the Archives of American Folk Song resulted in the acquisition of 1,303 more recorded disks than were acquired in the previous year."

Dr. Putnam reports that "the Music Division continued to be favored by the receipt of many gifts from generous donors.

The report states that the Elizabeth Sprague Coolidge medal for eminent services to chamber music was awarded to Gian Francesco Malipiero, the noted Italian composer. The presentation was made by Mrs. Coolidge herself. His Excellency, the Italian minister, Signor Fulvio de Suvich, received the medal in behalf of Signor Malipiero.

The annual gift of \$500 from the Friends of Music brought the total contribution of that society to the Music Division for the purchase of rare works and manuscripts to \$8,525.

It is now planned to issue periodically a bulletin describing the activities of the Music Division and its related foundations.

During the past year the Music Division has made several significant additions to its equipment. Outstanding among these is a Niccolò Amati violin (grand pattern 1654), which, along with two bows and a case, was presented in 1938 by Mrs. Robert S. Brookings "for useful service at the library." It was purchased on the advice of the violinist, Joseph Joachim.

For the past fifteen years the Music Division has kept its Steinway piano—a loan from Steinway & Sons—in constant use. The Steinway firm has now generously substituted a new grand piano for the upright instrument.

A new phonograph was purchased to replace the old one in the sound-proof room, and for use therewith a gift of 492 phonograph records was received from the R. C. A.-Victor Company.

ALFRED T. MARKS